

VIDEO INSIGHT

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# COMPUTER ARTS

DESIGN MATTERS

ISSUE #269

AUGUST 2017  
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**HOW TO GET  
A DESIGN JOB**  
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ONE WALL

COVER DESIGN  
CONTEST WINNER

CAMELIA PHAM

Future

DISCOVER THE VERY BEST DESIGN GRADUATES TO HIRE,  
COLLABORATE WITH AND BE INSPIRED BY IN 2017

WHY PASSION IS EVERYTHING

Bruce Duckworth argues that we should  
stimulate creativity, not just celebrate it

CREATE CAMPAIGNS WITH ATTITUDE

Behind the scenes with W+K on its quirky  
'giraffe-amigo' campaign for Three



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# Making the cover

Our annual new talent cover design competition triggered a wealth of ambitious entries. Camelia Pham's cover caught our attention immediately, and maintained a leading position all the way through the selection process. Apart from Pham's standout beautiful etched style and dramatic colouring, this entry also addressed another essential component of editorial cover design: typography – the cover line is an integral part of the design, not an after-thought.

Pham also showed she had carefully considered the brief by integrating that all-important killer Mirri finish. We loved the idea of using the reflective cover treatment for binoculars and a lighthouse.

"The lighthouse symbolises you guys, the talent seekers, shining down to find and shed a path to us, the art community," explains Pham. "We send you our best work with a part of our soul attached to it, as seen in the eye in the forehead, which represents the window to the soul." Congratulations Camelia.

*Watch Pham's cover being printing onto Mirri, supplied by Celloglas – plus several other of our special covers being finished – at [www.bit.ly/ca-printfinishes](http://www.bit.ly/ca-printfinishes)*

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## CAMELIA PHAM

Camelia is a second-year graphic design student at the Accademia delle Belle Arti di Frosinone in Italy.  
[www.cameliapham.tumblr.com](http://www.cameliapham.tumblr.com)



**Top:** The 'DNA' of Camelia's design was perfect, with beautifully composed illustration and type. Once we had swapped out Helvetica for our house font, Trump, all we needed to do was create an underpin to mask the most reflective areas of the cover and then let our friends at Celloglas and Colour Five work their magic translating the design onto Mirri.

**Above:** The work of runners-up Jenny Tang (left) and Kasia Serafin (right) with Camelia Pham's winning cover (centre) ready for display at this year's D&AD New Blood Festival.



**NEW TALENT 2014**  
 Our first winner, Falmouth Uni graduate Paddy O'Hara, had his 'lemonade among lemons' concept brought to life with a zesty 'fragrance burst' finish.



**NEW TALENT 2015**  
 The following year, Julia Frances – a second-year at Glasgow Clyde College – created a 'talent terrarium' that shone under a transparent glitter foil.



**NEW TALENT 2016**  
 University of Leeds graduate Krystina Chapman was last year's winner. Her cosmic creation had a blue pearlescent varnish sky, and diffuser foil stars.

# *Editor's letter*

**I'm writing this on press day, in the middle of the bustling hub of creative energy that is D&AD New Blood – the culmination of another year's graduate show season. It's always one of the most exciting times of the year for the team, as we discover the next crop of talent who will define the future of our industry.**

If you're looking for designers to inject new life into your studio, on the hunt for your next creative collaborator, or just hungry for new sources of inspiration, grab a coffee and enjoy our expansive 28-page special report, for which we've hand-picked 30 incredible graduates to watch.

Meanwhile, if you're graduating yourself this year, our second feature on page 34 is packed with everything you need to land your first job in design – whether that involves wowing through an internship, nailing an interview or exploring what a recruitment service can offer.

Our series with D&AD New Blood concludes this issue, with advice on future-proofing yourself as a young designer in an ever-changing industry. Next month, we start a brand new series packed with practical skills for junior designers.

As well as fresh talent entering the industry, for us, this month has been defined by those at the other end of the scale: our Brand Impact Awards judging took place at the end of June. We'll reveal the winners in a couple of issues time: if your agency is one of the 32 on the shortlist, we look forward to seeing you at the ceremony in September.

Pick up CA next month to discover our BIA judges' insights on everything from wit in branding to the value of taking creative risks. We'll also be exploring how to run a successful design studio – see you then.

- **NICK CARSON**  
Editor  
[nick.carson@futurenet.com](mailto:nick.carson@futurenet.com)

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## FEATURING



### **BRUCE DUCKWORTH**

Chair of the Black Pencil jury for the D&AD New Blood Awards, Bruce shares what struck him about 2017's entries on page 18, and argues that creative stimulation is integral to the industry.

[www.dandad.org](http://www.dandad.org)



### **LAUREN GIBBONS**

Lauren is lead designer at London PR and communications firm Nelson Bostock. As part of our feature on how to get your first design job (page 34), she gives advice on becoming an in-house designer.

[www.nelsonbostockunlimited.com](http://www.nelsonbostockunlimited.com)



### **HANNAH WILLIAMS**

Client partner at Bristol agency Halo, Hannah explains why clear job roles and a good accounts team are integral to an agency's success as part of our Video Insight feature on page 76.

[www.wearehalo.co.uk](http://www.wearehalo.co.uk)



### **MAX DELPLANQUE**

Max is account director at Australian agency Frost\*collective. On page 82, he reveals what makes the design of children's play centre NUBO so different from the norm.

[www.frostcollective.com.au](http://www.frostcollective.com.au)



### **MARIAN BANTJES**

Marian is a Canadian designer, typographer, artist and writer, whose career spans three decades. On page 98, she talks about her favourite kitsch items, and how she avoids buying them.

[www.bantjes.com](http://www.bantjes.com)

PHOTO: Mark Mushe

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## MEET THE TEAM



### NICK CARSON

#### EDITOR

Nick's had a hectic but inspiring month, judging creative talent at all levels – from CA's cover contest, to the best grads at this year's final shows, to world-class branding for the Brand Impact Awards.



### MARK WYNNE

#### ART EDITOR

Mark enjoyed his London trip visiting graduate shows, even if he did get lost in Shoreditch the moment he left Nick's side. And that shared room in the hotel basement? Let's never talk about it...



### ROSIE HILDER

#### OPERATIONS EDITOR

Rosie went to see Radiohead in Manchester, where she tried her best to copy Thom Yorke's dance moves. She was also pleased to be 'recognised' at D&AD New Blood Festival. Fame at last.

## KEY CONTRIBUTORS

### GARETH JONES

#### VIDEO PRODUCER

Gareth has been rallying the CA team to play badminton, with mixed results. He also filmed Halo in Bristol and headed to London to shoot interviews at the much-anticipated BIA judging.

### TOM MAY

#### FREELANCE WRITER

Tom went to Slovenia on a press trip, and also spent a day at new web design conference, Pixel Pioneers – where he enjoyed watching an aerial photographer's drone being attacked by seagulls.

## Production notes

### PRINTERS

TEXT CMYK  
William Gibbons

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Colour Five

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### PAPER

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Precision Special Gloss FSC 250gsm  
P3–74: Ultra Mag Plus Gloss 90gsm  
P75–98: Grapholvent 70gsm

### TYPEFACES

Trump Gothic West, Akkurat,  
Simplo, Kondola and Calluna

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a Character Selfie!

# Face-Off



Character Selfie by Guillaume Kashima

Pictoplasma challenges young, emerging artists ages 18–24 to express their personality with a self-portrait that lets their true character shine. Win a full-on Character Design Fellowship, including participation in the Pictoplasma Academy Mexico City and the 2018 Berlin Conference.

[PICTOPLASMA.COM/FACE-OFF](http://PICTOPLASMA.COM/FACE-OFF)

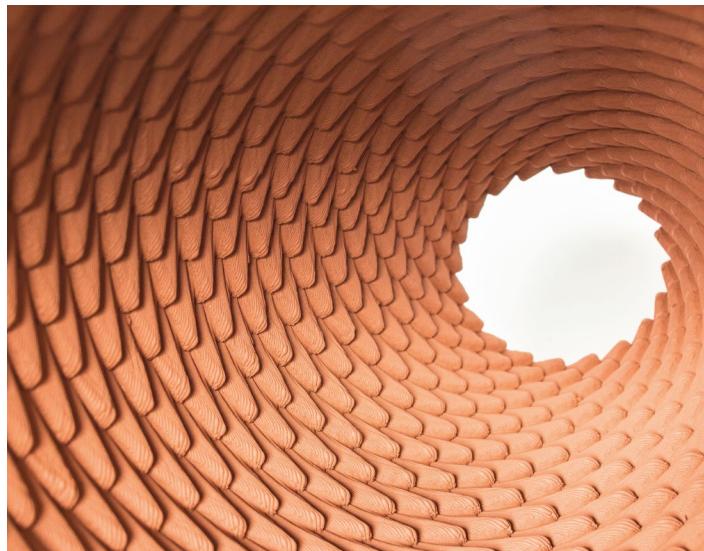
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PROJECT 1324

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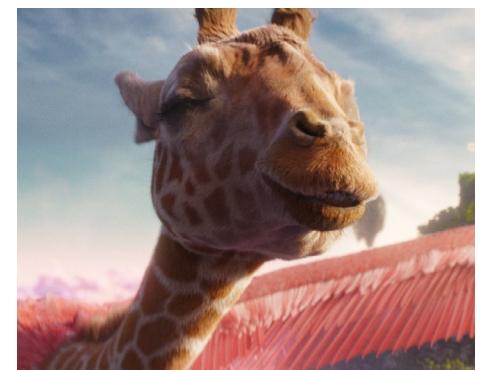
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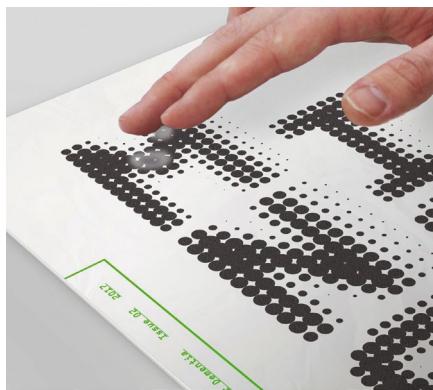
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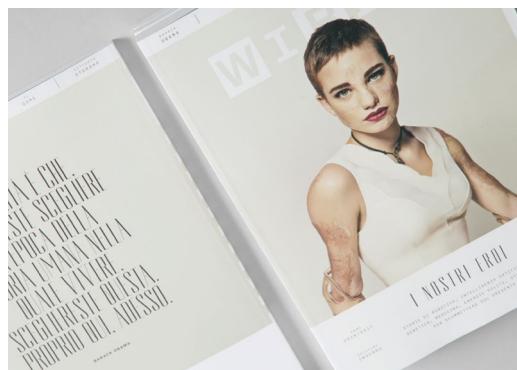
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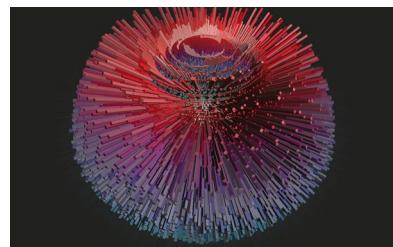
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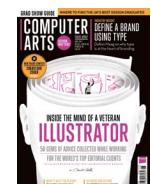
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**REVOLVE BY TALIA MUKMEL**

Combining the attributes of contemporary and traditional craft techniques, Mukmel forms bioplastic bottles from corn and sugarcane, creating the outer lattice of honeycomb patterns by hand.

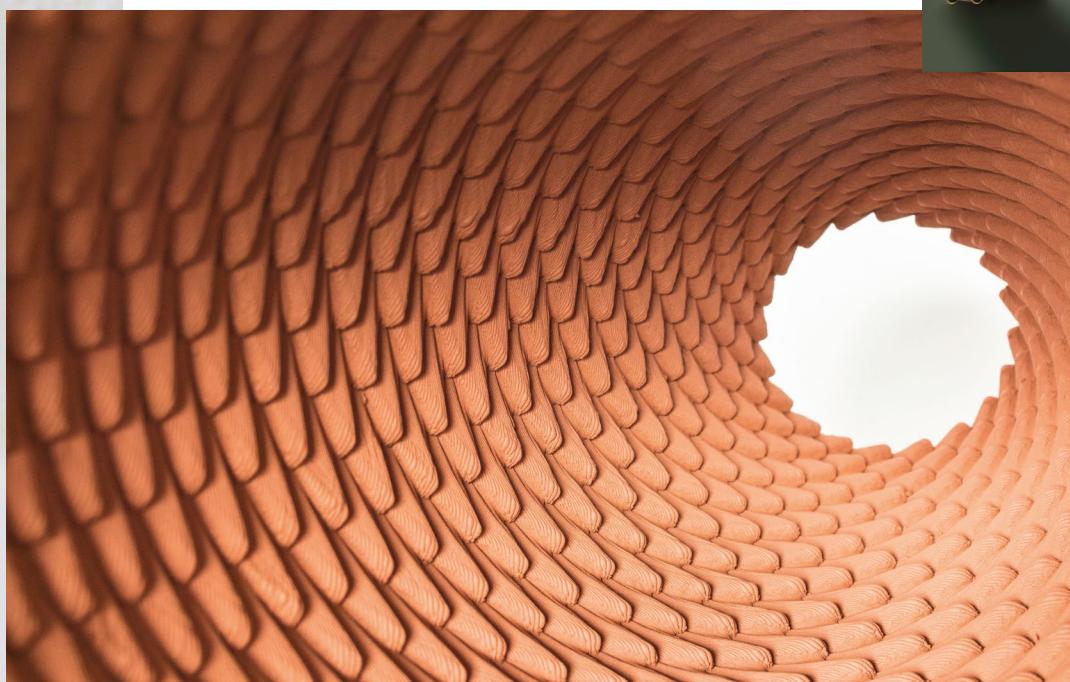
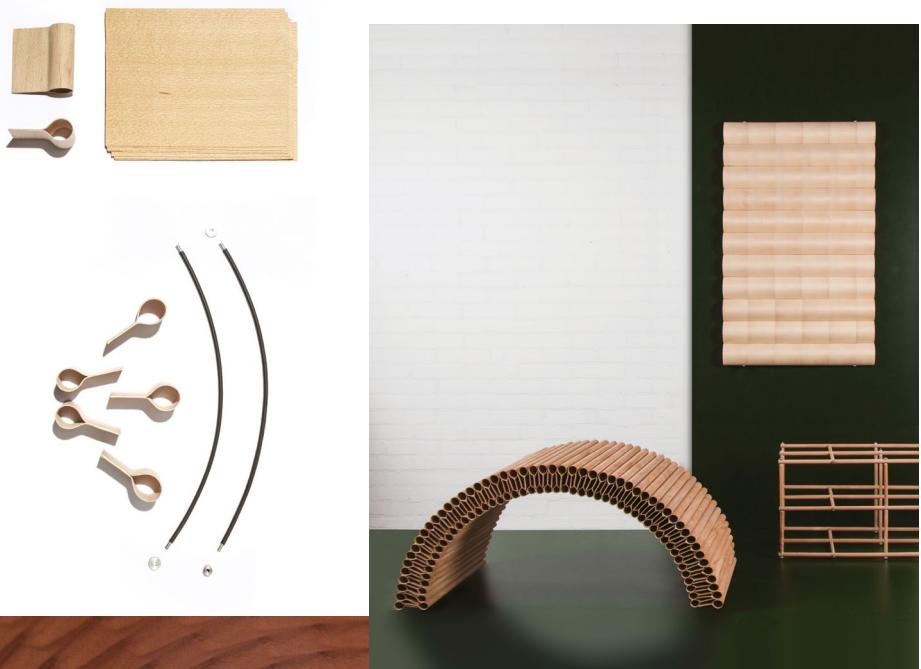


TRENDS

# MECHANICAL CRAFTSMANSHIP

Innovative digital technologies combined with fabrication techniques augment the practice of mark-making on products from ceramics to footwear, bringing together the divergent worlds of handcrafting and technology

**PER METER**  
BY CHARLOTTE POMMET  
AND ELLIOT KENDALL  
Per Meter redefines the decorative structural potential of wood veneer. The open framework is formed by laminating layers of veneer together in a topology of bends and curves that embellish the outer rims of these new building materials.



**FUNCTIONAL 3D PRINTED CERAMICS**  
BY OLIVIER VAN HERPT  
Industrial designer Olivier van Herpt communicates form and function with machine-led experimentation. His functional 3D-printed artefacts combine technology with craftsmanship by using patterns of industrial structures that retain the look and feel of artisanal ceramics.



#### AESOP DOWNTOWN LA, BY BROOKS + SCARPA

Aesop collaborated with Californian firm of architects and designers Brooks + Scarpa in its downtown Los Angeles store, which elevates the austerity of reclaimed cardboard and fabric roll tubes. The structural integrity of cross-laminated paper forms weighty outlines that accent the store's interior and echoes the company's philosophy on recycling, combining brand ethos with material awareness.



#### ECKHAUS LATTA FOR CAMPER

Camper's Eckhaus Latta collaboration pushes the boundaries of footwear by reshaping the anatomy of knit pattern in the upper. The technical framework is an inventive approach developed to modernise the archetypal weave.

#### FRANKLINTILL STUDIO

##### Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from [www.viewpoint-magazine.com](http://www.viewpoint-magazine.com).

#### VIEWPOINT DESIGN

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

#### VIEWPOINT COLOUR

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.

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MY DESIGN SPACE HAS...

# LOTS OF POTENTIAL

**SMSW Media** director Simon Wellstead on why drink and a dog are important players in his studio

**T**he SMSW Media team describe themselves as "explorers of the extraordinary, embracers of the unexpected and avoiders of average." And according to director Simon Wellstead, their workspace matches that perfectly.

"Our office is just like our team," he explains. "Plenty of character, lots of potential, unconventional (mostly in a good way), and an intriguing mix of the old and the new."

The office lies in the centre of Farnham, Surrey, which Wellstead describes as "a historic market town with a creative heritage and also the world's most complicated one-way system. Watching people drive up it in the wrong direction has become a favourite pastime for everyone with a window desk."

Believing in first impressions, SMSW Media has a fully stocked bar [1] at the top of the entrance staircase. "There's no 'happy hour' rule, so it's normal for someone to ask for a double rum and coke with the tea round. The prosecco, however, is saved for very special times, like 5pm," says Wellstead.

The next thing visitors usually notice is Konki [2], the 3D-printed mascot of an app venture that ended in failure. "It was supposed to take over the world, but didn't even take over Farnham," recalls Wellstead. "This led to me starting the company. It's a cautionary tale that reminds us to never let a strong, simple core idea slip out of focus."

Along one of the walls, a line of clocks showing the time in different countries [3] points to the global nature of the agency's work. "It's always disappointing to glance over and think the day's flown by, only to realise you're looking at Singapore time."

And then there's Noo-Noo, the office dog [4]. "She's crazy but luckily also photogenic, and has been known to make the odd cameo appearance in content for clients."

Finally, as a refreshing contrast to the hoary cliché of motivational posters, is the 'shitspiration' board [5]. "It's packed with design examples we think have been done to death, or should never have been done at all. I think we need a bigger one." □





1



2



3



4



5



Frost\*collective focuses on human-centred design in service of organisational and cultural impact.  
[frostcollective.com.au](http://frostcollective.com.au)

## NEW VENTURES

## A STRATEGIC TURN

Australian agency **Frost\*collective** explains why it's added a new strategic consultancy, Pivot, to its offering

**B**ased in New South Wales, Australia, Frost\*collective is a design agency consisting of decentralised teams that offer expertise in brand strategy, brand design, digital solutions and urban environments. This year, it's added a new branch in the form of Pivot, a strategic innovation consultancy that specialises in aiding business transformation. We spoke to Vince Frost, Frost\*collective CEO; Clarissa Mattingly, director of client services; and Lisa Hagan, head of Pivot to find out more.

**Each of the six parts of Frost\*collective acts as "a leader in its own right". Why is that better than a traditional hierarchy?**

**Vince Frost:** Six individual and accountable business units create better clarity around the company's specialist offering. Frost\*collective is a company of specialists, not generalists, but together we have an immensely powerful offer. Clients benefit through collaboration, creative ideation and service delivery. Having each individual unit separate allows Frost\* Design, Nest, NestVR, Urbanite, Jack and Pivot to take complete ownership of their speciality and build strong brands in their own right.

### Why add Pivot to your offering?

**VF:** Pivot adds to our expertise in brand strategy, design, digital solutions and urban environments. It's a result of our continued quest to evolve, seek new challenges and deliver more dynamic solutions. We're fascinated with people and believe it's

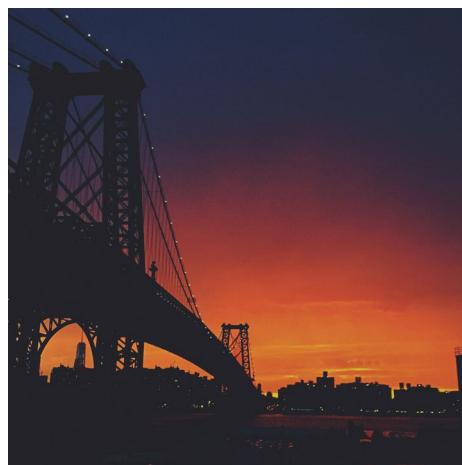
our understanding of people's behaviour, motivations and reactions – and by designing for human experience – that we can truly make a difference.

### How might Pivot help a client in practice?

**Clarissa Mattingly:** At some point, businesses face massive change and disruption through choice or competitive pressures. Clients know that advantage is transient, requiring constant transformation, decisiveness, response and alignment. Pivot helps clarify strategy, creates value and mitigates risks. We build the case for change and engage teams. Recent examples include developing a value proposition for a new platform for the retail leasing sector, creating a policy framework for a government entity, and designing a narrative around the collective success of a state-based organisation with multiple stakeholders.

### What kind of clients do you expect Pivot to attract, and what can it offer them?

**Lisa Hagan:** Pivot will take the disposition and toolkit of human-centred design and apply it beyond experiences, to the organisational strategies and systems in which experiences are embedded. We appeal to organisations that will allow us to take a rigorous strategic perspective on their problem framing and solving. Our people observe like anthropologists, envision solutions like designers and build business models like entrepreneurs, offering a unique combination of creativity and rigour, resulting in superior outcomes for clients. □



## INSPIRATION FEED

# Alex Center

Alex Center is a design director for The Coca-Cola Company. His work ranges from design for beverage brands like Vitaminwater, Smartwater and Powerade to packaging, experiences and visual identity systems.

Center has always loved taking photos. During his first photography class at secondary school, he fell in love with the art of storytelling through the composition of a perfectly taken photo. Today, he still loves the "never ending chase" of trying to achieve that perfectly composed photo, something he modestly admits he's "still working on".

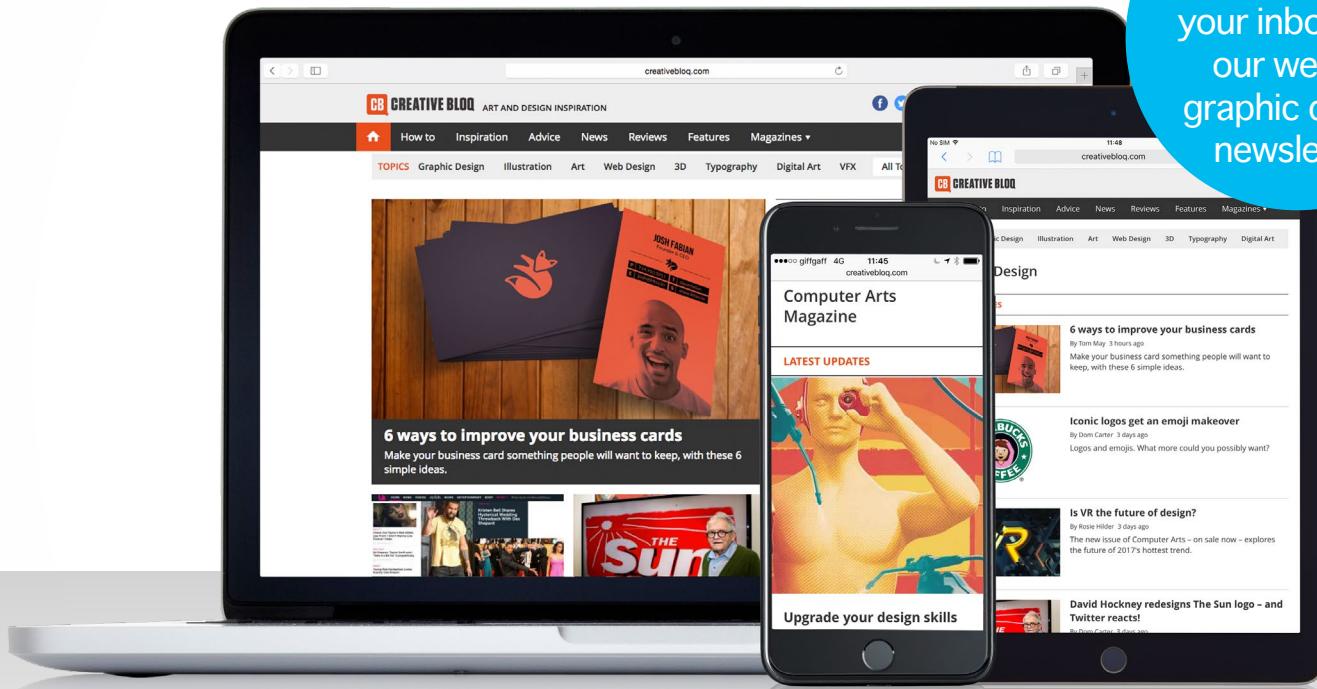
"With Instagram," he says, "I can now share my best attempts with the world." Center mostly uses his feed as a personal diary, documenting and sharing moments of his life and the stories that surround those moments. "My feed is full of the people that make me the happiest, the things I'm most passionate about, and the places I've been and love," he explains. "I want people to come to my Instagram page and get a sense of me and what makes me tick. Then I want them to click follow."



[www.instagram.com/thealexcenter](http://www.instagram.com/thealexcenter)

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# INSIGHT

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**BRUCE DUCKWORTH**  
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*Bruce is founder and joint creative director of Turner Duckworth, which has studios in London, San Francisco and New York. He is also president of D&AD and was the chair of the Black Pencil jury for the recent D&AD New Blood Awards.*



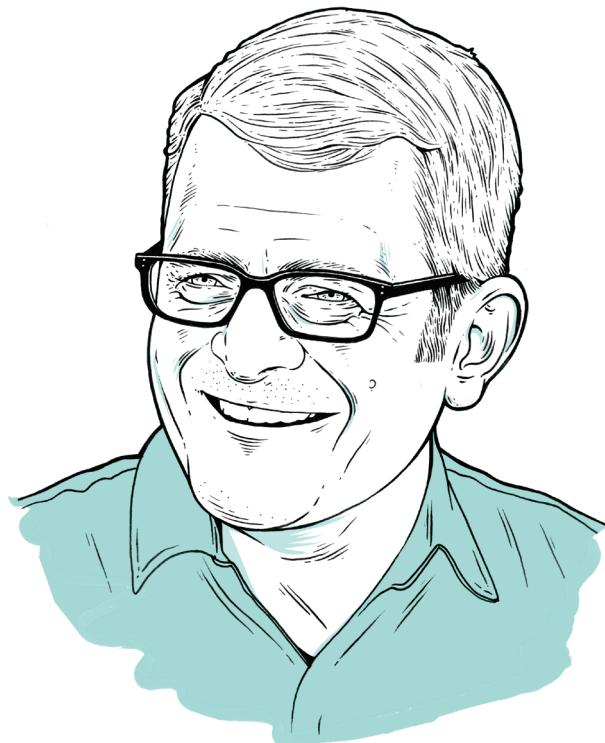
**MARK WYNNE**  
ART EDITOR,  
COMPUTER ARTS

*Mark joined CA this year after 20 years in publishing, including five years on leading games title Edge, where he headed up a major redesign that included a multi-award-winning iPad edition. He reflects on this year's London grad shows on page 21.*

**DESIGN MATTERS:** How well did university prepare you for real-world design – page 20

**Illustrations:**  
Louise Pomeroy  
[www.louisezpomeroy.com](http://www.louisezpomeroy.com)

## ESSAY



# D&AD is not about winning

**Bruce Duckworth**, president of D&AD, examines why creative stimulation is so vital to the industry

**E**arlier this year, I chaired the Black Pencil jury for the D&AD New Blood Awards. The various jury presidents present the work that has been awarded Yellow or White pencils to the other jury presidents and me. We talk about the work, and decide what, if anything, is going to win a Black Pencil. You can find out the results on page 69 of this issue.

But it seemed to me that there were two kinds of work on the table this year at New Blood – maybe because some of the briefs called for a structured approach and some for an open one. There was work that was well thought-through, and looked professional – as if it could have been entered for the professional awards. And there was work that was more ‘art school’. These pieces were more visceral, not as professional-looking, but full of optimism and enthusiasm and concept. This was work that maybe the seasoned creative professional would have ruled out for being naive or impractical, but that was fresh and powerful as a result.

Having come to the New Blood judging hot on the heels of the professional awards, this latter kind of work – the ‘art school’ work – seemed to me to be the more exciting, and the more important to champion. Because what we should be looking for and awarding in New Blood is the brilliance and potential of the concept – the ideas we all wish we’d thought of – over the perfection of the execution.

Students have a unique opportunity. They have more freedom to do whatever they like with their work than at any other time in their careers. There will be plenty of time – later – for kerning and grading and production. But time as a student is time to really live the brief – whatever that entails – and to push that brief to its limits, to work in broad conceptual strokes, with that unbridled energy characteristic of the best student work. This is the kind of work that the industry gets excited by, and it’s the kind of work that will win on the night.

But New Blood isn’t just about winning on the night. The role of D&AD is to stimulate creative excellence, not just reward it. And I know that the stimulation that D&AD provides to achieve creative excellence can drive a whole career, because D&AD has been an inspiration for me for years. From

Student Awards and workshops at Kingston Polytechnic, to my first job as a designer at Minale Tattersfield, to winning my first Yellow Pencil as a designer at Lewis Moberly, to starting Turner Duckworth 25 years ago, D&AD has always been there. Sometimes as the most important thing, and sometimes there in the background, but always as a kind of conscience, asking ‘could it be better?’

What D&AD New Blood does so well is to kick this process off, to get students excited about the professional industry – and get the industry excited about new talent. It’s the bridge between education and a career. And because the industry values D&AD more than any other, doors will be wide open for the Pencil winners. Many of them will go on to win professional awards, and some will go on to judge New Blood themselves.

My advice to everyone who entered New Blood – whether they won or not – is to get frustrated with the winning work. Pin it up above your bed, stare at it, study it, figure out how it came about, and let it stimulate you to do better work. And this is really what D&AD is for, not celebration, but stimulation, to better the only thing that matters – the work. □

*Has D&AD stimulated you this year? Tell us how by tweeting @ComputerArts using #DesignMatters*

*Students have a unique opportunity. They have more freedom to do whatever they like with their work than at any other time in their careers. Time as a student is time to really live the brief*

## DISCUSSION

# How well did university prepare you for real-world design?



**PETE WILSON**  
Digital designer, Diversified Communications  
[www.designbypete.co.uk](http://www.designbypete.co.uk)



**JACK MILBURN**  
Junior digital designer  
[www.makehoney.com](http://www.makehoney.com)



**SAM OSBORNE**  
Freelance illustrator and designer  
[www.sam-osborne.co.uk](http://www.sam-osborne.co.uk)

“My degree was interesting, but focused too heavily on the theoretical. It taught me vital critical thinking and processes for dealing with designer’s block, which I wouldn’t be without, but I had no idea what was about to hit me in the real world – live project timeframes and expectations were terrifying. I valued learning the underlying theory, but in my 10 years of work since, not once has a client asked for sketches, paid any attention to my lovingly crafted spiel about their logo or given me three weeks to faff about mark-making. I’d have valued more realistically timed briefs – even some ‘clients from hell’-style feedback, and some tips, or at least discussion, on the business side of things.”

“In reality, there is nothing that can prepare you for the real world of the design industry. With that said, one thing universities can do to prepare you is to create a true studio culture. This is something that my university (Teesside University) did very well; we had three large workspaces and another smaller one. Within that, we made sure to act as a working studio and develop a real team environment: from collaborative idea generation, group crits, using the space for mood boarding to even having lunch together. An effort was made to bounce ideas off of each other and push each other further. It’s those small details that give you more confidence to go out in the real world and put your ideas forward.”

“University gave me loads of time to experiment and discover, but sadly in an environment totally removed from the real world. There were eight-week projects, no budget considerations, no realistic deliverables (I never needed to know how to prepare files for print, for instance), no need to understand the business objectives and implications of a brief. Design is not just about pretty pictures and clever ideas, much of my working life has been spent discussing business strategy, and university didn’t prepare me for that. Better links between industry and education would help add some much-needed realism without removing the vital experimental environment of uni.”

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**JO BIRD**  
It absolutely didn’t! Internships taught me everything.



**JEREMY COLE**  
The basic principles were there, and how to handle criticism. Your first job will teach you the real-world applications of the skills you learned in college.



**WARREN BROWN**  
I’ve found that an HND, rather than a traditional degree, prepared me for working life as a graphic designer a lot better.



**@GEMMALOVETT**  
Well, it gave me fire in my belly! As my uni lecturer said I would never make it in the industry unless I worked in London.  
#wrongadvice



**@CHARGERGRAPHICS**  
College – design an exhibition stand for Porsche with a budget of 750K. First real job – design a stand for napkins, budget 10p.

## COLUMN



## Blurred lines

**D**esigners as auteurs and mavericks – often engaged in esoteric, personal investigations – dominated the class of 2017. Few students wanted to sully themselves with what might look like a commercial brief. Instead, projects – often self-initiated – challenged the idea of designer as problem-solver, rarely asking ‘What is good design?’ but rather, ‘What is design for?’

Graduating students presenting themselves as brands is understandable in a show that’s meant to serve as a showcase for prospective employers, but a self-defeating angst at the heart of so much work – which was frequently illegible, obscure or codified (and often frustratingly absent of details or contact information) – revealed an underlying mood of designer anxiety. There seemed to be an almost shamed-faced embarrassment or even abhorrence at the idea of these students actually having to sell themselves at all.

There was less self-effacement in the work that addressed current politics (does Trump even qualify as politics?), with plenty of projects aimed directly at (sitting) targets. Dismay over environmental issues, Brexit woes and a forlorn social realism saturated the London colleges, and there were some spectacular dystopian illustrations.

Personal politics were prevalent, too. Questions of identity (often sexual) were raised with unabashed directness. Stereotypes of gender and class were railed against, often using the distorting mirror of social media or the advertising industry itself to challenge ideas of individuality. Provocative messages saw many designers posing as seers or prophets, rather than mere sloganeers.

Our art editor **Mark Wynne** reflects on what the London graduate design shows mean for the industry

This blurring of boundaries was also evident in the abundance of cross-disciplinary work. Illustration and graphic design, VR and sculpture... there was plenty of evidence to suggest that students are increasingly rejecting narrow specialism in

favour of ambitious, wide-ranging projects that spill across genres. There was also a clear ambition for work to be seen as part of the environment and culture, not just as a background to it.

But the most notable evidence of crossover wasn’t between individual design disciplines, but between graphic design and fine art. In many cases, it would have been nigh on impossible to distinguish which course a student was actually enrolled in without the segregation of the curators. Research documents – which were frequently excellent – often had to be studied not just to follow a process of problem-solving, but to understand what was being asked in the first place. Some of the best work was deeply ambiguous, but this apparent indifference to viewer response – an anathema to commercial design – made the experience of traversing the shows a thrilling experience.

What the next generation of passionate, politically engaged and articulate designers will do when faced with the problematic issue of selling things certainly provoked my curiosity. But there was a sense – perhaps due to a generation of bad politics and bad environmental care – that this new generation of designers simply didn’t give a fuck about what had gone before. It was as if everything was up for grabs. After all, how could they possibly do any worse with the world? □

*What do you think of this year’s graduate work (starting on page 42)?  
Tweet your thoughts @ComputerArts using #DesignMatters*

# SHOWCASE

Computer Arts selects the hottest new design, illustration and motion work from the global design scene

## FESTIVAL SPIRIT

**SOUTHBANK CENTRE**  
**VISUAL IDENTITY**  
by North  
[www.northdesign.co.uk](http://www.northdesign.co.uk)

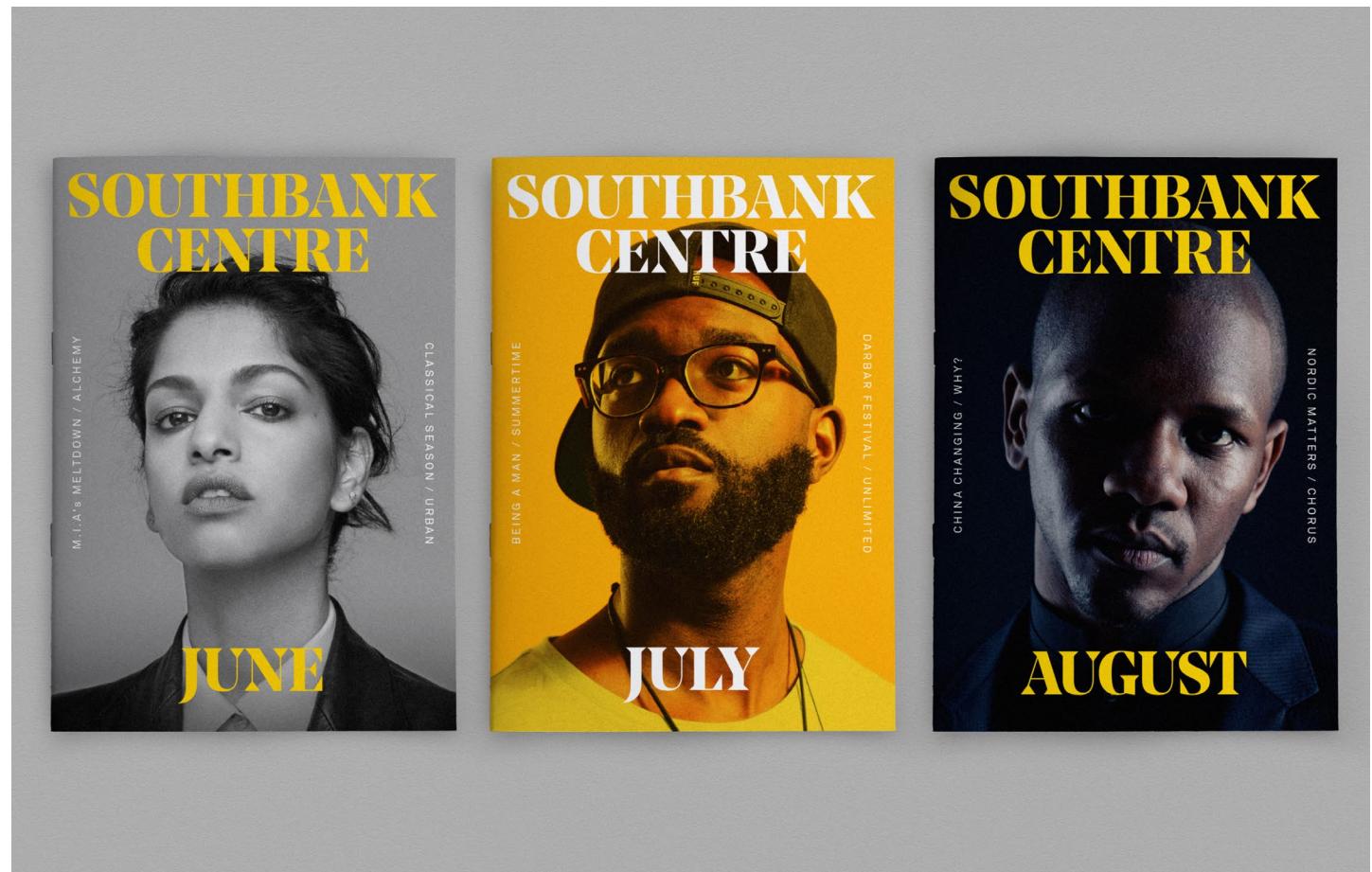
North's new visual identity for London's Southbank Centre highlights the district's Festival of Britain heritage, and aims to bring art and culture to everyone. Invited to review the previous identity while Southbank Centre developed its new mission strategy, North worked with the in-house design team to develop a typography-led solution.

"The new identity is driven by a core strategic approach, which elevates the scale and importance of Southbank Centre's brand across all communications," explains Charlie De Grussa, designer at North. "The brand appears as a 'masthead', defining a consistent and recognisable design framework that allows individual festivals, performances and shows to be more freely expressed."



**SOUTHBANK  
CENTRE**







• The new Southbank logo has evolved from its sans serif roots into an elegant, high-impact serif that's based on Noe Display.

• As well as appearing on programme covers (above) and billboards, the new typeface is also

used on signage in conjunction with stylised arrows.

• The identity signals a new era for the Southbank Centre, while creating a consistent design framework to express individual festivals, performances and shows.

• North employed yellow as the core identity colour, which has been rolled out onto a wide range of marketing collateral, including ticket stubs. The colour also provides standout and unity in the complex visual environment of the site itself.



## ITALIAN RENAISSANCE

### WIRED ITALIA

by Pitis e Associati  
[www.pitis.eu](http://www.pitis.eu)

When the Italian edition of Wired closed, creative director David Moretti moved to the States to work on the US edition. But following repeated requests from readers and advertisers to bring the magazine back, the Italian edition of Wired returned to the country last year. Under the design direction of Pitis e Associati founder Massimo Pitis, the title – which has just won Magazine of the Year at New York's SPD Awards – boasts a very different format, with a cleaner cover design and a simple grid structure inside.

"We wanted a quarterly – the first time in Wired's history – focused on a single subject with a consistent number of essays," explains Pitis. "We created a platform in a very structured way to give space to the artists involved and to allow ourselves to move the boundaries with every new issue."

"One of the parts we have the most fun doing is the numbers for the chapter openers," he adds. "Sometimes I design them or we collaborate with teams of artists, such as La Tigre."





## CHALLENGING TITLES

### THE BLEND IS NEAR

by Oddfellows

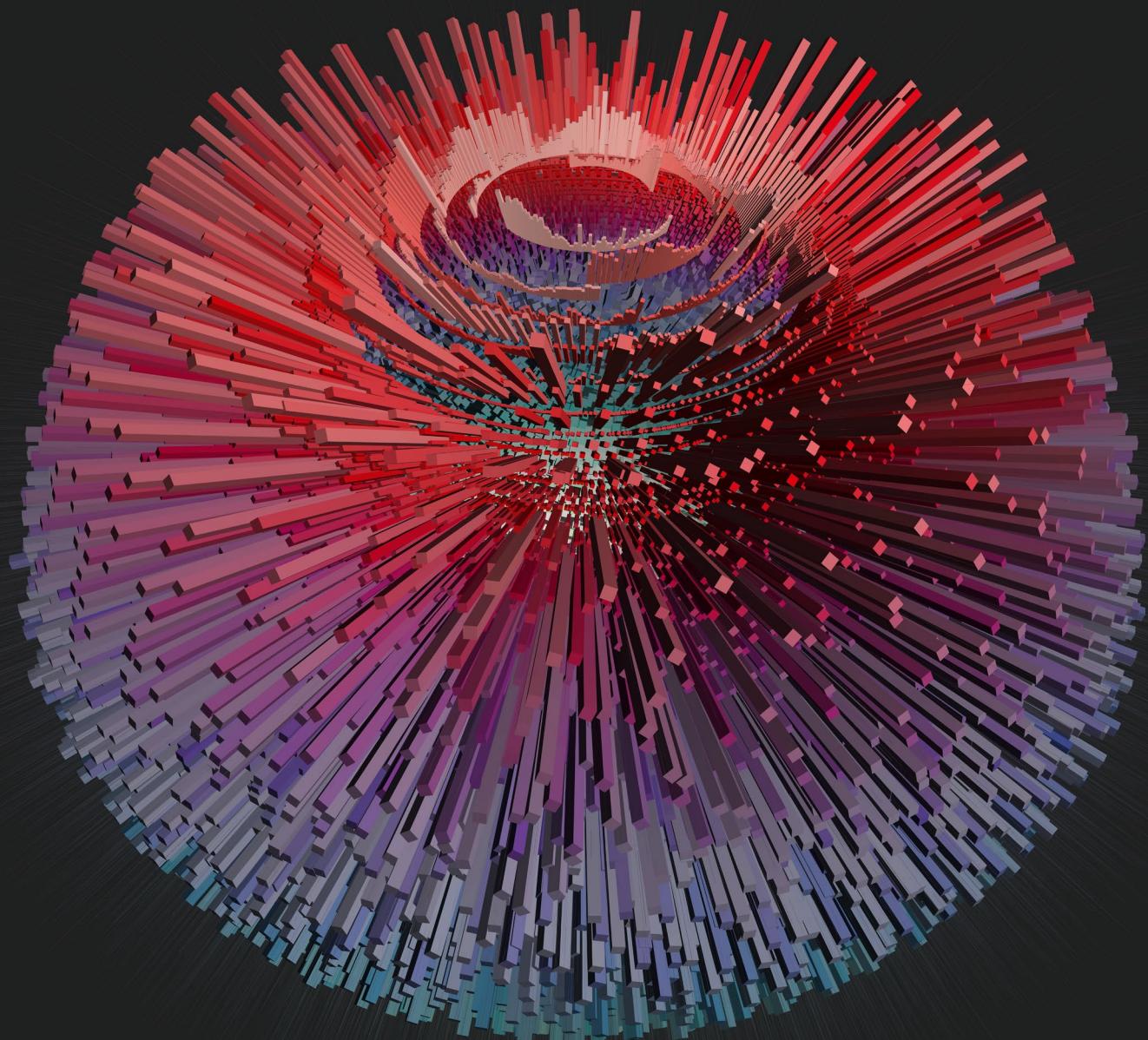
[www.oddfellows.tv](http://www.oddfellows.tv)

Animation and motion channel Wine After Coffee tasked creative studio Oddfellows with creating the opening titles for this year's Blend Fest, a conference-style party in Vancouver for the motion, design and animation community. The brief was open, with a twist: include the names of the speakers, but also the 400 or so attendees.

"The look was developed with animation in mind – creating a family of funky, shape-based characters that

exist in environments ranging from simple fields of colour to more detailed isometric and architectural spaces. We used all the tools on this one, animating with 2D, 3D and cel techniques," says Oddfellows partner TJ Kearney.

"The final blending of our visuals with the aural prowess of John Black and his team at CypherAudio makes this one of our favourite pieces to date."



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## VISUALISING SOUND

### FACTORY WEBSITE

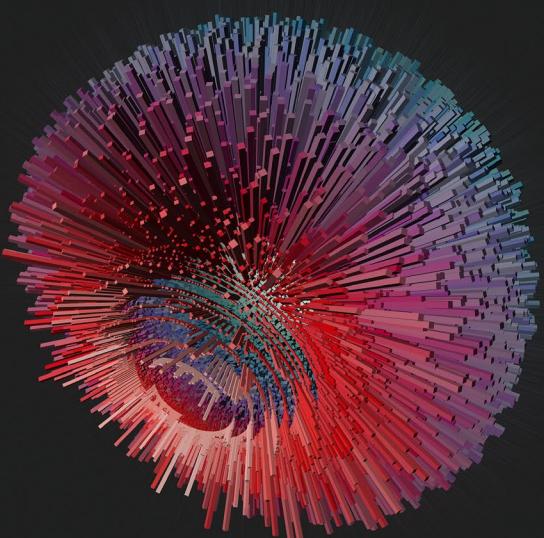
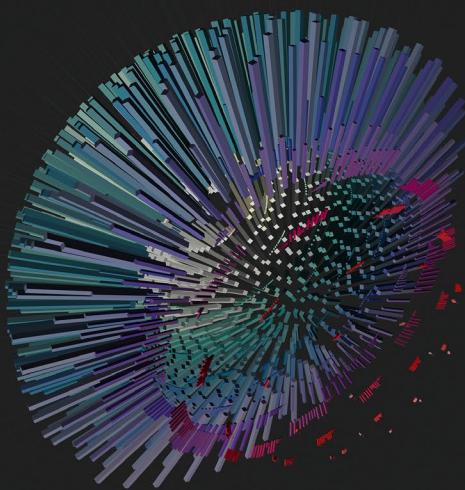
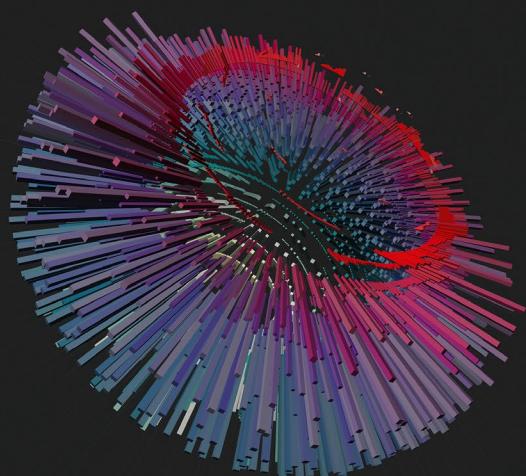
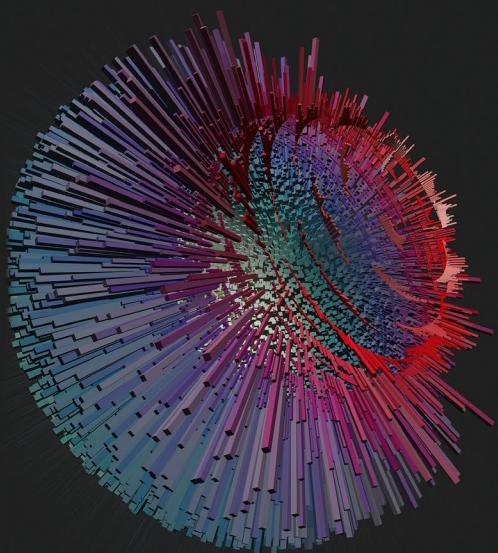
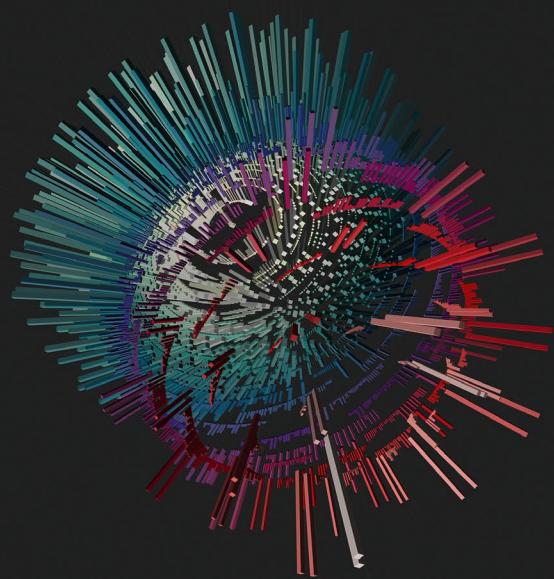
by Peter and Paul  
[www.peterandpaul.co.uk](http://www.peterandpaul.co.uk)

Factory has created sound work for some of the most high-profile advertising of the last two decades. To celebrate its 20th year, design studio Peter and Paul was briefed to redesign the Factory website and create a timeline documenting the company's history.

"The initial brief was very open. What we hit on was the idea that sound should drive the visual aesthetic," explains Lee Davies, creative director at Peter and Paul.

The studio worked with code artist Brendan Davies to bring each year of the Factory's sounds to life, using 3D generative shapes that expand in sync with each sound.

"When we first saw the filmic versions of the timeline graphics, I was blown away," says Davies. "Small peaks in the track had an immediate visual result, whether that was the clang of a sword or the tweeting of a bird."





## RAISING THE GAME

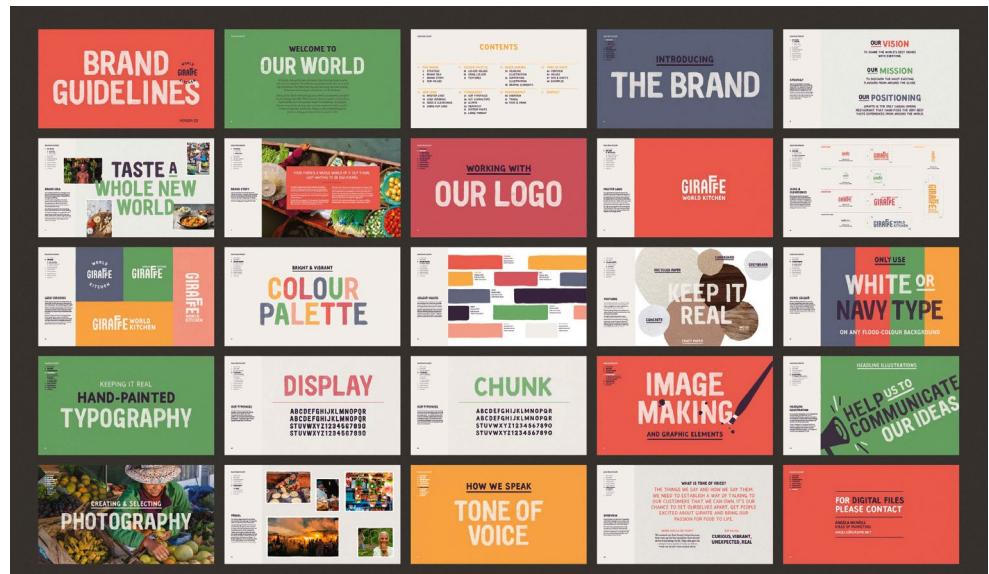
### GIRAFFE REBRAND

by Ragged Edge

[www.raggededge.com](http://www.raggededge.com)

Branding agency Ragged Edge has relaunched restaurant chain Giraffe with a new name – Giraffe World Kitchen – as well as a new logo, visual identity and tone of voice. Inspired by sign-writing, Ragged Edge created a set of fresh, hand-drawn typefaces, bringing in photography and illustration to tell the story of each dish.

"Once we had the ligature between the double 'F's it felt like we were onto something good," recalls Ragged Edge's design director Matt Smith. "Our brief was to reinvent Giraffe for the Instagram generation, without alienating its core audience of families. It was a careful balancing act to mature the visual language whilst maintaining the vibrancy that has made Giraffe successful."





## NEON VIBES

### MANEKI IDENTITY

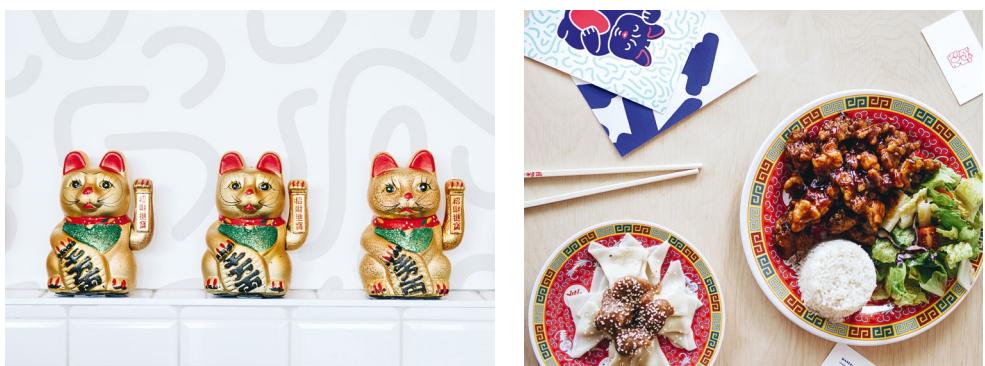
by Studio Beau

[www.beau.designbureau.ca](http://www.beau.designbureau.ca)

Electric neons and minimal illustrations feature heavily in Montreal-based Studio Beau's playful identity for Asian restaurant Maneki. The logotype gives a nod to the fortune cat figurine, maneki-neko, while the vibrant colour palette makes a statement.

"We had to create an identity and convivial atmosphere that would stand out from the numerous other Asian restaurants in the neighbourhood, with a very restricted budget," says Studio Beau co-founder and designer Nikolaos Lerakis. "We joined forces with Rainville-Sangaré – space and object designers – to co-design everything from the ground. We wanted to give a funny twist to certain stereotypes, while also keeping their original meaning."

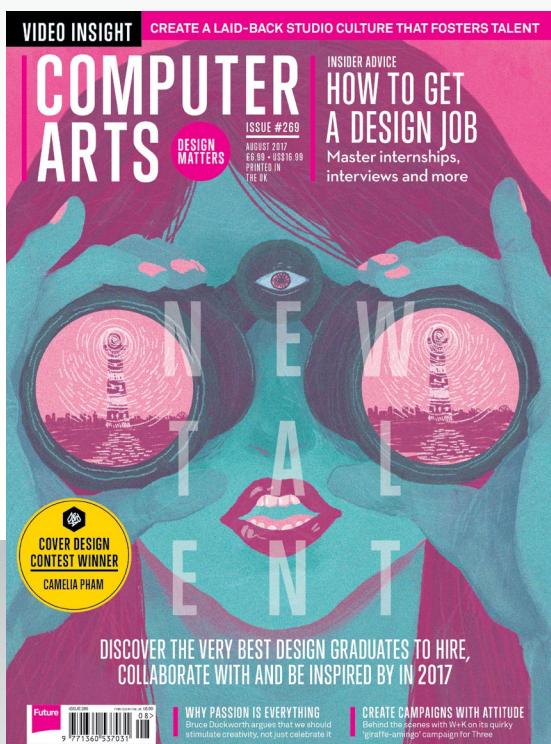
One poster, 'HOMA GAWD' featuring Jackie Chan, refers to HoMa, the restaurant's neighbourhood, while 'Wok wok wok wok wok' refers to Rihanna's song, Work.



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# HOW TO GET YOUR FIRST JOB IN DESIGN

Getting full-time design work can be tough.

**Tom May** speaks to a range of employers to find out how recent graduates can get ahead of the rest

**T**here's good news if you're looking for your first job as a designer. Right now, there are a lot of opportunities out there.

"It feels like, in 2017, it's incredibly healthy in design," enthuses Miles Marshall, design director at Turner Duckworth. "Employment is rising. We've taken on more juniors in the last two years than we probably did in the previous five. We're looking to recruit another three juniors this year, which for a workforce of only about 40, is pretty high," he explains.

It's the same story we're hearing across the industry right now. But before you get too excited, here's the bad news: there's still a heck of a lot of competition out there. "We get applications every single day," says Marshall. "And unless they're from people we've built up relationships with, 99 per cent or more are unsuccessful."

So getting your first design job is still a tough proposition, and many choose to just go freelance instead. But there's much to be said for the financial stability and greater career prospects a salaried job can provide. Over the following pages, we examine common routes to full-time employment, and how to navigate them.

#### SHINE IN AN INTERNSHIP

Once you've completed your design degree and have crafted a great portfolio, it's natural to feel you've earned your right to a salaried role. But the harsh reality is that taking up an internship (or often, a number of internships) is normally the best route towards a full-time position.

That's the case, for example, at The Partners. "The graduates we offer jobs to come through our internship

scheme," explains creative director Stuart Radford, who leads the agency's London design team. "As an intern, you've gone through the process of meeting the designers and presenting your work, so what determines your potential job offer is what you do while you're here. You've got four weeks to make the right impression."

By that, he doesn't just mean turning up on time and being polite: it's all about exceeding expectations. "Sometimes graduates do what we've asked them to; sometimes they do what we've asked and more," he says, pointedly. "When a graduate gets into a piece of work and starts to own it, their love of what they do comes through. This can be anything from a few more hours put in to craft a piece of type, or extra thinking they've given to an idea on the bus home. But however it happens, it's always great to see."

David Newton, founder and creative director at Manchester agency BGN, tells a similar tale. "Internships – fully paid, expenses paid, or even the dreaded unpaid – are ultimately a great way of getting a full-time job," he says. "It's a case of getting your foot in the door and making yourself indispensable. Quite how you do that depends on the agency and their specific needs, but if there's anything you can consistently do, anything that the agency knows they need to do but never seem to have the time to do themselves, that's your in."

That is, of course, easier said than done. It's natural to feel overawed when surrounded by senior designers. And it's tempting to avoid sticking your neck out and suggesting anything too controversial or risky. But that would be a mistake, says Mark Kemp, owner of FortyTwo Studio, an Aberdeen design

#### FEATURED CREATIVES



##### MILES MARSHALL

Miles is design director at Turner Duckworth, an award-winning visual identity and packaging design agency with studios in London and San Francisco. [www.turnerduckworth.com](http://www.turnerduckworth.com)



##### DAVID NEWTON

David is founder and creative director at BGN, a brand-led, strategic design agency based in Manchester. He was previously creative director at AHOY. [www.bgn.agency](http://www.bgn.agency)



##### MARK KEMP

Mark Kemp is owner of FortyTwo Studio, an award-winning graphic design agency based in Aberdeen. He was previously managing director of EQ Design. [www.fortytwo.studio](http://www.fortytwo.studio)



##### LAUREN GIBBONS

Lauren is lead designer at Nelson Bostock, an award-winning PR and communications firm based in London, where she manages the central design studio. [www.nelsonbostockunlimited.com](http://www.nelsonbostockunlimited.com)

## GET MORE FROM AN INTERNSHIP

IMPRESS YOUR WAY TO A JOB WITH THESE FIVE TIPS

### 1. BE PROACTIVE

Internships are usually your best route to a first job, says David Newton of BGN. "So don't wait until you see a job advertised at your chosen agency to approach them; enquire about an internship first. Every holiday you get could (and maybe should) be an opportunity to take an internship."

### 2. THINK FULL-TIME

Even as an intern, you need to act and think like a full-time employee, says Stuart Radford of The Partners. "We all have tough days but if you're working with the right people, they don't feel it," he says. "We want everyone in the team to get involved with the culture and the banter – including the intern."

### 3. SAY YES

"There are certain rules to being an intern; like never, ever turn down a free beer," says Miles Marshall of Turner Duckworth. "Always go out. Always make tea. And then of course, try and produce some great work that people remember."

### 4. USE YOUR INITIATIVE

"During your internship, it's so important to not just wait to be asked to do something," says Ben Mottershead, a designer at London social video agency Swhype. "Always ask if there's anything you can help with, or any way you could get involved. Use your initiative and passion to get noticed."

### 5. BE CAREFUL

Finally, be wary where you apply for an internship, advises David Newton. "Some companies are quite happy to use interns as a cheap way of producing design, for very long periods, without actually giving them a job at the end. Unfortunately that's the harsh reality."



# IT FEELS LIKE, IN 2017, IT IS INCREDIBLY HEALTHY IN DESIGN

MILES MARSHALL DESIGN DIRECTOR,  
TURNER DUCKWORTH



agency that takes on a couple of students on placement each year. "A boss once told me: 'Don't worry about taking on too much responsibility: you'll always be told when you're stepping on toes,' and I've lived by that ever since," he explains. "So when I bring in an intern, I point to the senior person in the room, and I say, 'Your job here is to get their job. They should be feeling insecure about you coming in.' You need to be pushy, show you want to get involved and meet clients, says Kemp.

### APPLY FOR THE RIGHT JOBS

An internship is not the only route into getting a full-time job, of course. It's perfectly possible to apply directly for a role at a company you've had no previous dealings with. But with so many rivals to compete with, success means putting in every ounce of your energy and imagination.

You can start by exercising some empathy. "Put yourself in the shoes of your prospective employer by being tenacious but targeted," advises Lee Hoddy, creative partner at Conran Design Group in London. "Don't blanket-mail portfolios: create one thoughtful piece to raise eyebrows instead, and turn your CV into a story: selling yourself, not just the work. Try writing your profile in 140 characters, leaving the rest as an appendix. Think about structuring your work, interests, motivations and beliefs as a Pinterest page, with neat little moments that will make you stand out," he suggests.

The most important thing is to decide who you really want to work for (rather than just applying for every job going) and tailor your approach accordingly. Once you've nailed that, why not start a conversation with your ideal employer, suggests Newton. "With portfolio sites and social media, it's much easier to get hold of the people at agencies that you want to speak to – they're just people, after all," he says.

But how best to approach them? "Think of it this way: if your timeline is anything like mine, you'll constantly see creative directors saying which events they're going to," says Newton. "So go to one, and speak to them in person. You're much more likely to catch them on a good day in those situations. Because, although it sounds like a good idea to rock up at a studio unannounced, at busy times of the year there's nothing more off-putting."

### NAIL THE INTERVIEW

So you've got yourself an interview. Well done. But don't assume you can wing it. You need to think long and hard about how to tell your story, advises David Johnston, co-founder at London design agency Accept & Proceed.

"At interview, we look for people who can articulate their creative process, describe design challenges they've experienced, and explain the rationale behind their creative decisions," he explains. "Seeing these qualities in young designers gives us the confidence they can grow as part of our team. So where you do have industry experience, demonstrating everything you got out of it is crucial."

Remember, also, that it's not just about you. "Show an interest in the agency by reading its blog and website, getting a taste of the company culture, and asking appropriate questions about it," urges Hoddy. "You should have a point of view on what you like about the agency, and build a profile in your mind. This demonstrates a curious mindset during interviews and will inform questions to create a richer conversation," he adds.

Don't be too serious, though: being the right 'fit' for a company is also about showcasing your personality and conveying an upbeat attitude. "Be positive and make sure you smile: this should be an exciting experience that could change your life," says Dorina D'Ambrosio, creative director at

## HOW TO GET AN INTERVIEW

GETTING AN INTERVIEW IS NOT JUST ABOUT SENDING YOUR CV

### 1. FOLLOW UP

"Be super keen – like, 'creepy guy on Tinder' keen," advises Sarah Gray, project manager at Dublin agency All Out Design. "The best advice I had was to call up a company one day after I sent my application to see if they received it. They loved that," she grins.

### 2. BUILD RELATIONSHIPS

"Get yourself a mentor," recommends Stewart Ainslie, an independent brand designer who got his first job by showing up uninvited at FortyTwo Studio. "Write to people you admire and tell them what you like about their work. CEOs and creative directors are people too, so talk to them like human beings. Don't just come out and ask for a job, but ask them questions, ask them for advice, and build a relationship."

### 3. ATTEND EVENTS

"Put yourself out there," urges Ben Mottershead, a designer at Swhype. "I got my first job by attending a talk at onedotzero during D&AD New Blood. I spoke to the senior producer afterwards, then stood outside (with my girlfriend waiting for me) while I emailed. They hired me because 'they loved how keen I was.'"

### 4. MAKE CONNECTIONS

"Be patient and persistent," advises Julia Darze, a junior designer at Life Agency in Birmingham. "Follow up emails with a call at least. Embrace social media: although I'm not a big fan of it, I wouldn't have got my job without connecting with other designers on Twitter."

### 5. SHOW YOUR PASSION

"Just be yourself completely," Darze adds. "If you want to be a designer, you must have worked really hard to get there, you must really love it, so why not tell people that?"

## HOW TO SURVIVE A JOB SEARCH

PERSISTENCE IS KEY WHEN YOU'RE  
LOOKING FOR A FULL-TIME ROLE

### 1. STAY CALM

"Have faith in your work and be prepared to stand behind it," says Samuel B Thorne, illustrator and designer at London-based PR and social media agency 33Seconds. "Many undergrads can feel undervalued and take jobs at much lower rates of pay out of fear. But I think it's better to remain calm and keep looking," he explains.

### 2. GET COMPETITIVE

"Enter competitions," says Asa Cook of Design Bridge. "Events like the D&AD New Blood Awards get you noticed, and show you're willing to go the extra mile and think independently. We hold our own annual student awards; many previous winners are now members of the team."

### 3. DO SIDE PROJECTS

"I tell friends who are students that the work at uni is not enough," says Kyriakos Kokkinos. "If your tutor asks for three concepts, make 10. Work on things throughout the year in your free time that fit your style and strengths. Then, when you present these projects in your portfolio, you'll attract the kind of work you want."

### 4. KEEP TRYING

"The not-so-glamorous roles still pay the bills," points out Charlotte Kathleen, a graphic design graduate who has a job in the artwork industry. "Keep trying, even though your confidence will be knocked a lot. Invest in the community (I'm in a few online groups for people just graduating and in various stages of their career). Stay curious, keep creating – it's your soul food."

### 5. KEEP CALLING

"You need to be proactive," says Linda Nott of Hogarth. "Call reception every couple of months: 'Just checking in!'. That's something we really appreciate and we always keep people's details on file, just in case there is a position that matches what they're looking for." A lot of companies say that – 'Oh, we'll keep you on file' – but we really do go back to people, honestly!"



DAVID NEWTON  
FOUNDER AND CREATIVE DIRECTOR, BGN

**I POINT TO THE SENIOR PERSON IN THE ROOM, AND I SAY, 'YOUR JOB HERE IS TO GET THEIR JOB'**

MARK KEMP  
OWNER, FORTYTWO STUDIO

» Manchester agency The Market Creative. "Also, have some questions up your sleeve to show you're interested in the job and company. And look smart; although don't look like you're going for an interview at a bank."

Finally, make sure your portfolio has been rigorously honed, says Marshall. "You have to be proud of all the work within it," he says. "An interviewer can tell when a candidate talks through their portfolio and they're not confident about some of the designs. So it's better to have no fillers and six great pieces of work, rather than six great pieces and three pieces you aren't quite sure of."

#### WORK IN-HOUSE

Most graduates want their first job to be at a traditional design studio, but that's not your only option. What about working client-side as an in-house designer? It should, in theory at least, be easier to get a job this way. With designers more and more in demand, companies are becoming increasingly pro-active in seeking out talent; looking online, contacting colleges and even turning up to creative events.

However, there are potential downsides. Working in-house will mean you spend your whole time focused on one brand, often under strict guidelines. This may make it difficult to get your next job in a studio, where working for multiple clients and thinking outside the box is the norm. For this reason, juniors who start in-house tend to stay in-house for much, if not all, of their careers.

That said, Kate Baldwin, UK talent lead at Hotwire PR, believes there are many positive reasons to work in-house. "It doesn't really matter where you work, as long as the people you work with push you to create work you're proud of," she argues. "Plus, working for an in-house team, you may well learn things you wouldn't learn in a traditional design studio where there are a lot more juniors, meaning you

»

## HOW TO BECOME AN IN-HOUSE DESIGNER

SHOW YOU'RE SERIOUS WHEN APPLYING FOR AN IN-HOUSE DESIGN ROLE

### 1. FILL A NEED

If you're looking for work as an in-house designer, you're pushing against an open door, says Kate Baldwin of Hotwire PR. "We're in a digital world, we are all so visual, and people have shorter attention spans than they've ever had, particularly Gen Z-ers," she says. "So good designers are highly in demand."

### 2. BE HUNGRY

It helps to put yourself out there, physically. "Junior designers may not see us as somewhere where they would go traditionally," says Baldwin. "So we make sure we're at lots of events, like Glug or It's Nice That, and we look for people who want to learn, who are hungry, who are interested."

### 3. USE JOBS BOARDS

Put yourself out there digitally too. "Make sure your CV is on a relevant jobs board, such as Creativepool," says Linda Nott of Hogarth. "We will actively go on there and find people's CVs. Also, make sure your LinkedIn profile is up to date and has a professional photo."

### 4. TWEAK YOUR PORTFOLIO

"Because in-house teams are normally small, you'll usually need to be an all-round designer, across print and digital," says Lauren Gibbons of Nelson Bostock. "So bear that in mind when it comes to putting together your portfolio and how you sell yourself in interview."

### 5. DON'T FAKE IT

Finally, Gibbons adds a word of caution. "If your heart is set on a design studio role, it's probably going to come across. If you can't show the commitment, and communicate your ambitions clearly, it'll seem like you're only going to stay around for less than a year."



**IF YOU CAN FIND  
AN IN-HOUSE  
ROLE THAT  
HAS POTENTIAL,  
FLY WITH IT**

LAUREN GIBBONS LEAD DESIGNER, NELSON BOSTOCK

have less exposure to seniors who you can learn from," she explains.

Lauren Gibbons, lead designer at PR and communications firm Nelson Bostock, concurs. "In-house does have a bad rap, but I think you actually get a lot more exposure to your projects, and it is what you make it at the end of the day," she says. "So if you can find an in-house role that has potential then you should definitely fly with it."

It's certainly worked for her. "When I joined four-and-a-half years ago, there was no design team so it was a massive punt," she recalls. "But since then I've built up a team of four designers, with an in-house photographer and a video editing team. Now, as well as in-house work for Nelson Bostock and Fever PR, I also do creative design work for clients, the likes of Canon, HTC, EE, Google, Playstation and Now TV."

If you do start down the in-house path, though, make sure you're fully committed. Fail to convince recruiters you're serious about an in-house role, and you'll be wasting your time and theirs. "If, for example, the interests you express on your CV aren't matched by the companies you're actually following and interacting with on LinkedIn, we're going to notice," says Baldwin.

Linda Nott, group head of recruitment at marketing agency Hogarth, adds that applicants who apply for hundreds of jobs are often unprepared when they receive a call out of the blue. "We expect people to answer the phone in a professional manner," she explains. "So when they answer, 'Who? Who are you?' it doesn't help convince us they're serious."

## DON'T RUN BACK TO UNI

Months have passed, you feel you've tried everything you can, but still you're struggling to get your first job in design. So maybe you should do a post-graduate course; that will get you ahead in the jobs queue... right?

Wrong. "Working in design isn't like working in science or being a doctor, where the more knowledge you have, the better," says Marshall. "Practising design in the field is a much better way to learn, so there's not really any point in doing a post-graduate course, at least in terms of improving your employment opportunities," he explains.

Yes, such courses do offer you the chance to specialise, says Newton, but he believes that's the wrong way to go about things. "I'd say the better path is to start broad and only worry about niches once you're a few years into your career," he argues. "Leave university, research design studios, and choose somewhere that will suit you. Then get involved with as much as that studio will let you, to give you a chance of finding something you might want to specialise in. And don't worry if you don't want to specialise at all: I never did. If you find you want to boost your knowledge of something – further study in UX, for instance – then by all means do so. But niche, postgraduate study isn't necessary for a first job."

In fact, everyone we asked about this said the same. If you're failing to get your first job, you're better off devoting your energies into working out what you can improve, rather than just retreating back to university. And it may just be a matter of being patient.

"Don't take it personally if your portfolio isn't resonating in the way you would want it to," advises Newton. "It might well be very good technically, but if an agency feels that it doesn't fit, it doesn't fit." Similarly, D'Ambrosio advises: "Employers will have lots of applications, so don't be too hard on yourself if you don't make it through. Your time will come." □

NEXT  
MONTH

RUN A SUCCESSFUL STUDIO  
*How to overcome the six main challenges to running a thriving creative business.*

## HOW TO NAIL A DESIGN INTERVIEW

### STAND OUT AT INTERVIEW BY BEING PREPARED

#### 1. SHOW YOUR PERSONALITY

"The candidates who stand out are the ones who've done their homework by researching our work and our approach – a little goes a long way – and those who can show us a little more of their personalities," says Asa Cook, creative director at Design Bridge. "After all, your work has got you to interview, from then on, a lot of it becomes about finding the right personality fit for the team."

#### 2. BE HONEST

"Don't say you can do something in an interview if you can't," warns Sarah Gray of All Out Design. "Because if you're talking shite and they find you out, you look even more under-experienced. The best thing is to be honest and say you don't know, but you'd love to learn how; you come across more confidently."

#### 3. BE CONFIDENT

"Don't undersell yourself either," Gray adds. "I tend to put a slight negative spin on myself at times, even subtly with my choice of language. I found writing about yourself with a pal who thinks that you are the tits really helps."

#### 4. TELL YOUR STORY

"Do your best to explain the story and rationale within your work," recommends Kyriacos Kokkinos, a junior designer at Leeds agency Delete. "This conveys that you're doing things with a purpose and not just making them look cool."

#### 5. GET PHYSICAL

"Physical handouts, like pieces of my work, CV and portfolio, also helped me in my interview at Delete," adds Kokkinos. "They seemed really keen to look at things on paper."





# NEW STARS OF DESIGN

We present our pick of the very finest graduate talent from 2017's final shows, including the winners of D&AD's New Blood Awards



*Artwork by CA cover contest winner  
CAMELIA PHAM  
[www.cameliapham.tumblr.com](http://www.cameliapham.tumblr.com)*

# GRAPHIC DESIGN



## SANTA CIELAVA

THE LIBRARY  
OF BABEL

- *London College  
of Communication*
- *BA Graphic and Media Design*

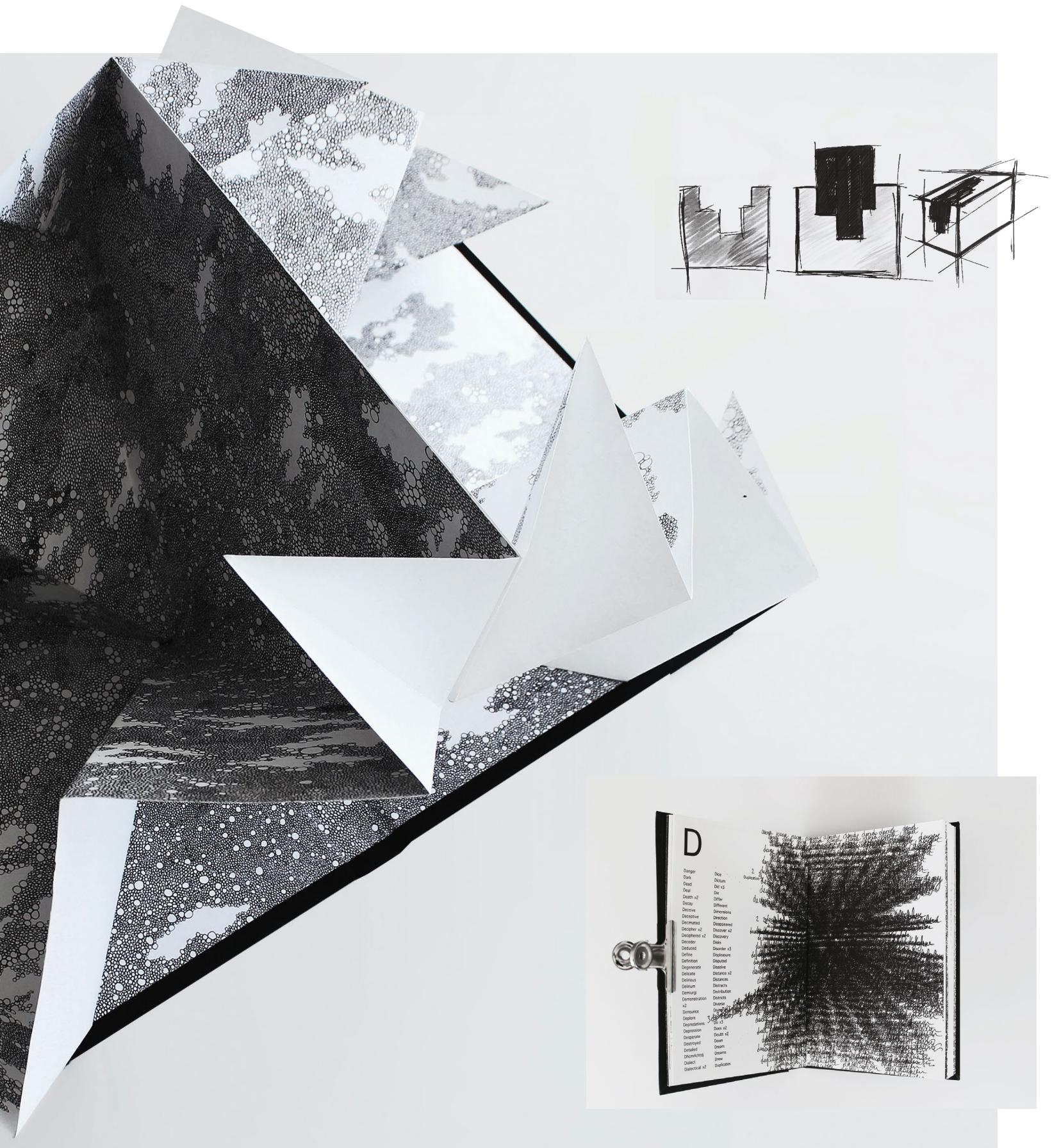
[www.santac.uk](http://www.santac.uk)

Reimagining a short story by Jorge Luis Borges – The Library of Babel – Santa Cielava's pop-up book is held within a 59-kilo bookcase, which was produced in Latvia by her father. The project demonstrates Cielava's love of both precision and minimalism, albeit disrupted by chaos and disorder.

"I took obsession very seriously by taking every word from the story and categorising them in alphabetical order," explains Cielava. "And to take it to another level, I chose to write the words by hand."

Inviting comparisons to German artist Anselm Kiefer's work, Cielava's sculpture perfectly expresses the multidisciplinary breadth and intellectual ambition that dominated this year's shows.

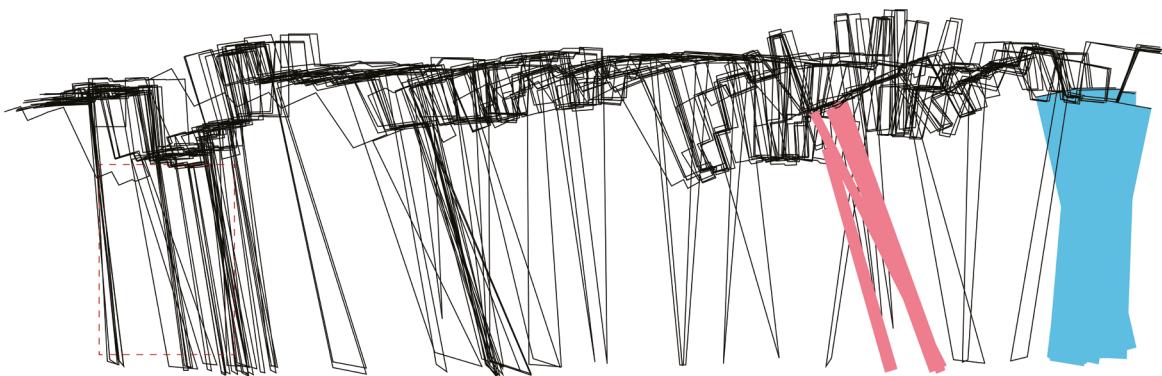




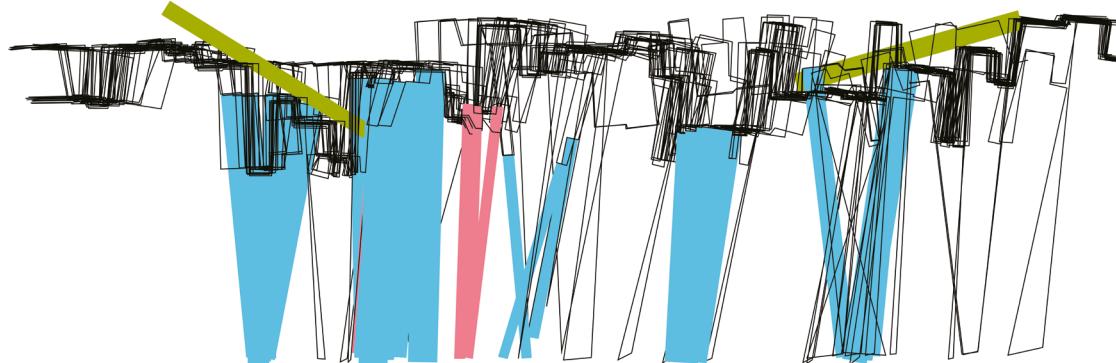
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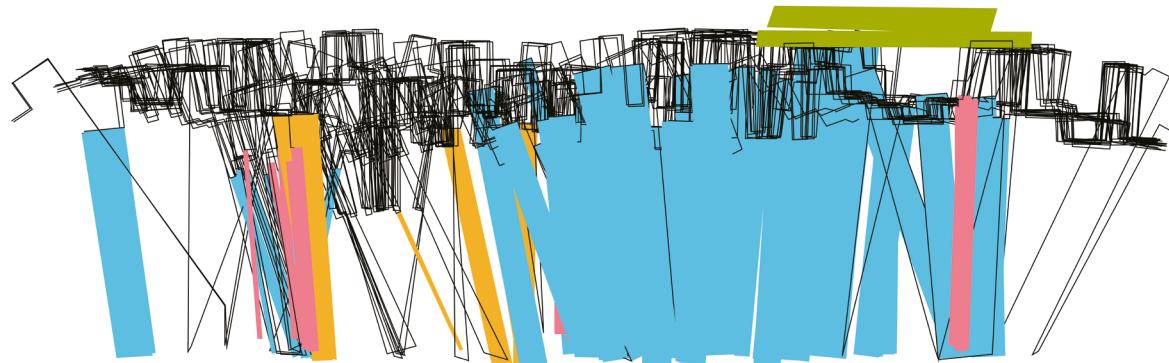
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dot - draw.xyz

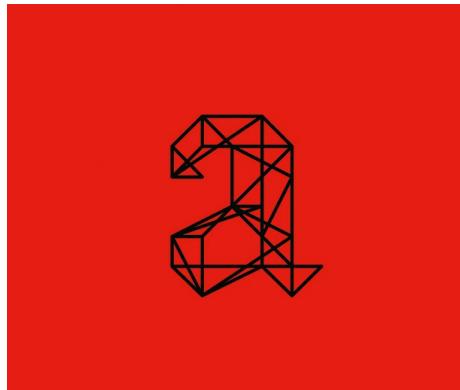
**JACK COLLIS**

DOT-DRAW.XYZ

- *Chelsea College of Art*
- *BA Graphic Design Communication*
- [www.jackcollis.com](http://www.jackcollis.com)

Inspired by The De Stijl movement and “imagery created by reducing components to the essentials of colour and composition,” Jack Collis’ interactive project is a playful modular system that enables users to create and submit images.

“People have submitted everything from penises to typefaces, voting propaganda to signatures,” explains Collis. “It’s incredible to see just how differently one creative challenge can be approached.”

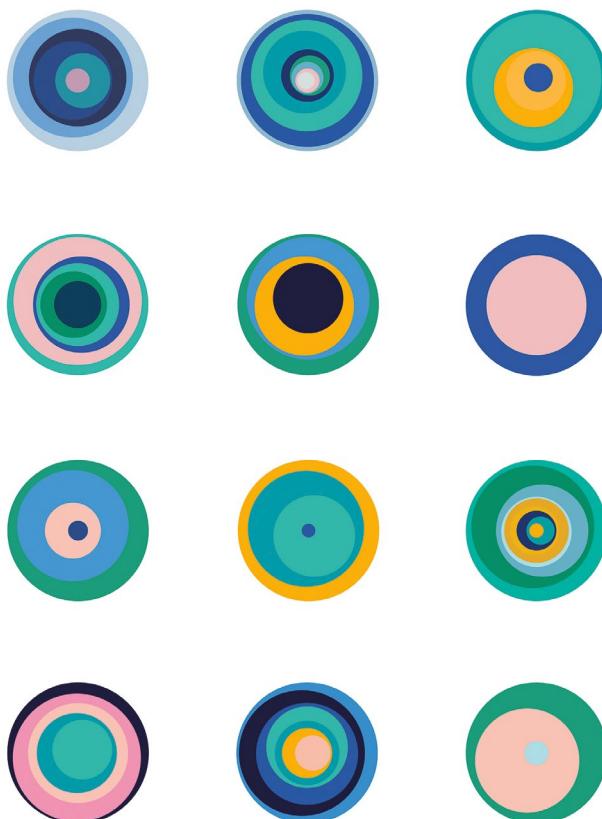
**JIAWEI YU**

30-DAY LIBRARY

- *Central Saint Martins*
- *BA Graphic Design*
- [www.jiaweiyu.com](http://www.jiaweiyu.com)

An unassuming brief – the visual documentation of the usage of a graphic design bookshelf within the Central Saint Martins’ library over 30 days – yielded a spectacular Futurist eruption of geometry and colour, and was one of the standout pieces at the CSM show.

Jiawei Yu modestly claims he simply wanted to “make people aware of the importance of using a library correctly,” but his interactive book, shelf and poster demonstrate how the simplest of briefs often produce the richest rewards.

**ISLA PEARCE**

CHORD PALETTES

- *Leeds College of Art*
- *BA Graphic Design*
- [instagram.com/islapearce](http://instagram.com/islapearce)

For her final year project, Isla Pearce created a comparative visualisation of chords in songs from a range of musical genres. Each ring represents an individual chord and its proportional use within a record, creating a fun and unique take on music.

Like many graduates, Pearce is looking to the future. “I’d like to think I’ll be working up here in a year, hopefully at a small design studio,” she says.



# SUPERCODEX

ZKM CENTRE  
FOR ART &  
MEDIA  
KARLSRUHE

DATA-TRON:  
8 - 10 APRIL

RYOJI IKEDA  
FOUR AUDIOVISUAL  
PROJECTS

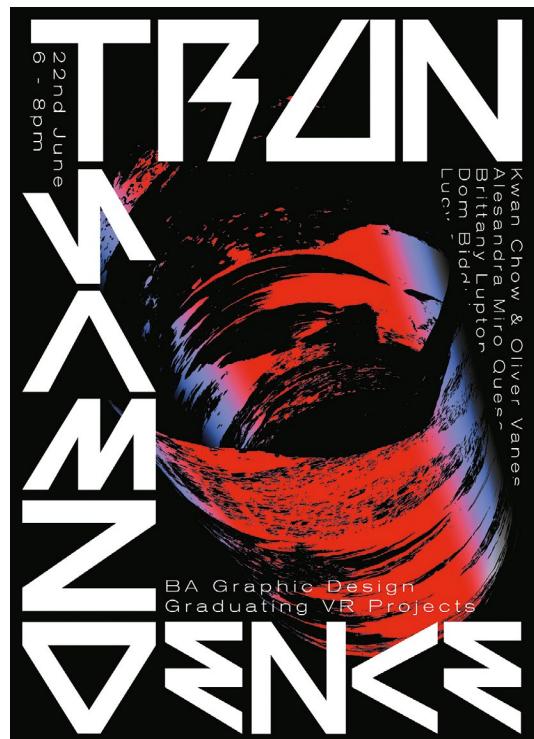
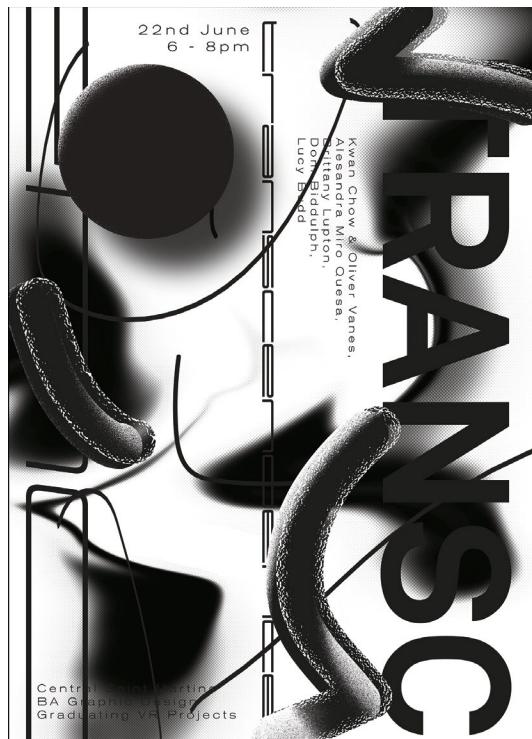
TEST PATTERN:  
12 - 17 APRIL

ZKM CENTRE FOR  
ART & MEDIA  
KARLSRUHE

PLANCK UNIVERSE:  
19 - 24 APRIL

LORENZSTRÄßE 19,  
76135 KARLSRUHE,  
GERMANY

SUPERCODEX:  
01 - 05 MAY



**OLIVER VANES  
AND KWAN CHOW**  
TRANSCENDENT  
GRAPHIC DESIGN  

- Central Saint Martins
- BA Graphic
- Communication Design
- [www.olivervanes.co.uk](http://www.olivervanes.co.uk)
- [www.kwanchow.com](http://www.kwanchow.com)

VR is one of the year's hottest trends, and Oliver Vanes and Kwan Chow set out to explore the crossover with graphic design. The duo created a series of posters, then transformed them into VR experiences. "We wanted to create a graphic, typographical experience, moving away from traditional 'room' or 'world' structures," explains Vanes. "It has been fantastic to see people have such emotional reactions to it."

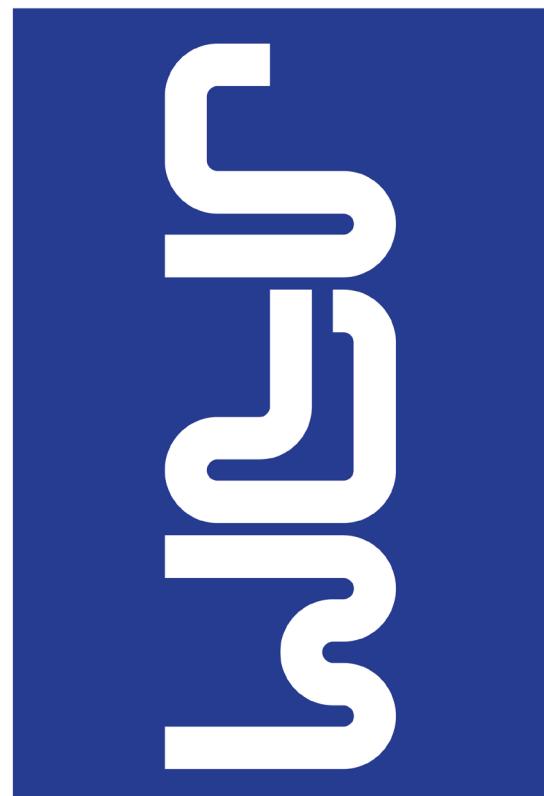


**CHRISTIAN GYDE**  
RYOJI IKEDA  
AND NEU UTILITY  

- London College  
of Communication
- BA Graphic and  
Media Design
- [www.bit.ly/christiangyde](http://www.bit.ly/christiangyde)

Christian Gyde's stunning posters (left) advertise digital sound artist Ryoji Ikeda's experimental installations, recreating the disorientating effect of the "incomprehensible amount of information" in his work via type.

The otherworldly typeface Neu Utility (above and right) was inspired by "the lexicon of pavement utility markings, used by local authorities as a way of remembering what actually lies beneath the ground."





**DATA.TRON 5-10 APRIL**

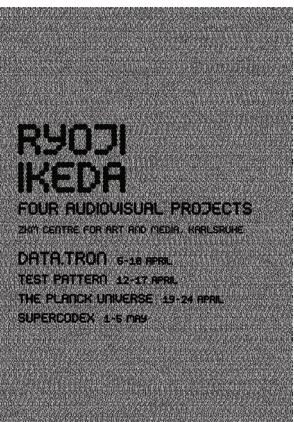
**TEST PATTERN 12-17 APRIL**

**THE PLANCK UNIVERSE 19-24 APRIL**

**SUPERCODEX 1-6 MAY**

**RICHARD  
UNDERWOOD**  
PHYSICAL/VISUAL  
SYSTEM

- *London College of Communication*
- *BA Graphic and Media Design*
- [www.runderwood.co.uk](http://www.runderwood.co.uk)



Inspired by Ryoji Ikeda's 2014 installation Supersymmetry to explore the potential of live data, Richard Underwood's ambitious project features ball bearings on a light box mounted on two servos.

"Code, written in Python, calculates the position of the eight balls and moves the servos to balance the centroid of the balls in the centre of the light box," explains Underwood.

All this data was painstakingly recorded via a camera hooked up to a Raspberry Pi, then represented in four different ways – each inspired by a different piece of Ikeda's work – to create background textures for the posters.

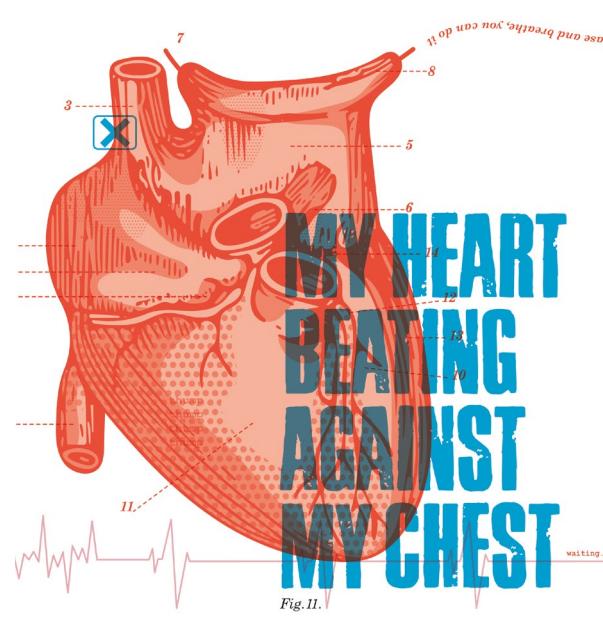


**JENNY TAYLOR**

ST1GMATA

- *Edinburgh Napier University*
- *BDes Graphic Design*
- [www.bit.ly/jennytaylor](http://www.bit.ly/jennytaylor)

Jenny Taylor's project Stigmata picked up Edinburgh Napier's StudioLR Graduate Prize this year. An exploration into her dad's epilepsy, the project aims to clear up misunderstanding clouding the condition. Taylor paired traditional typography and bold illustrations with digital designs, while an interactive exhibition resembling a doctor's surgery provided visitors with hidden information that they had to work to uncover.



ual: university  
of the arts  
london

SUMMER SHOW 19-24 JUNE

BA  
GRAPHIC  
DESIGN  
CAMBERWELL  
COLLEGE OF ARTS  
GD.CAMBERWELL.17.CO.UK

2 WILSON RD  
SES BLU

ELLIE VEALE,  
KATY EVERETT  
AND JACK HARNESS  
DEGREE SHOW IDENTITY  
• Camberwell College of Arts  
• BA Graphic Design  
[www.ellieveale.co.uk](http://www.ellieveale.co.uk)  
[www.katyeverett.co.uk](http://www.katyeverett.co.uk)  
[www.jackharness.co.uk](http://www.jackharness.co.uk)

Recent graduate Ellie Veale collaborated with third-year Graphic Design students Katy Everett and Jack Harness to create a stunning brand identity for Camberwell College of Arts' summer show.

"My work aims to create a physical experience incorporating both the designer and the user," says Veale. "I find it interesting how the user can take part in the design process."

Using data collected from the third-year class, the trio built the eye-catching typeface from a unique grid of their creation. The typeface was then executed in fluoro on signage, posters and even on cool plastic sleeves holding postcards for each designer on show.



**CATHERINE SEARLE**  
THE UPBEAT PROJECT

- Ravensbourne
- BA Graphic Design
- [www.cssearle.com](http://www.cssearle.com)

After reading a report that claimed over 80 per cent of young people in London often or always feel alone, Catherine Searle devised The Upbeat Project, a charity created by students for students to engage and connect people. “The work tackles the issue of chronic loneliness in a bold, spirited manner, with a vibrant, diverse set of illustrations printed on risograph,” explains Searle. “I’m pleased to have touched a subject that’s had an adverse effect on many of my peers in London,” she adds.



**LAUREN DOHERTY**

SKILL STICKERS

- Kingston University
- BA Graphic Design
- [www.laurendoherty.com](http://www.laurendoherty.com)

Designed to “break the boundaries put up by laptop screens” in shared workspaces, Skill Stickers encourage communication by indicating a willingness to collaborate. Each of Lauren Doherty’s designs represents a skill: lecturing, photography, art direction, typography, writing, coding, film, making, and fashion.



**RUTH GARDINER**

LONDEPENDENCE

- Kingston University
- BA Graphic Design
- [www.ruthgardiner.com](http://www.ruthgardiner.com)

—

When a petition to make London independent gained over 180,000 signatures, Ruth Gardiner set out to explore what that could look like. Gardiner was initially excited about the idea, but changed her mind after looking at how the East-West divide affected German design.

“The project aims to show people how important it is to stick together,” she says.



**JEONG EUN YOO**  
REGATHER HANGUL  
• Chelsea College of Art  
• BA Graphic Design  
Communication  
[www.jeongeunyoo.com](http://www.jeongeunyoo.com)

South Korea-born Jeong Eun Yoo was tired of work from her native land only focusing on North Korean propaganda, or the divide between North and South. Inspired by the stories of families separated by the conflict, Regather Hangul has a message of unity and resolution. The project's graphic typeface was influenced by the traditional Korean art of Jogakbo – patchwork made from leftover clothes.



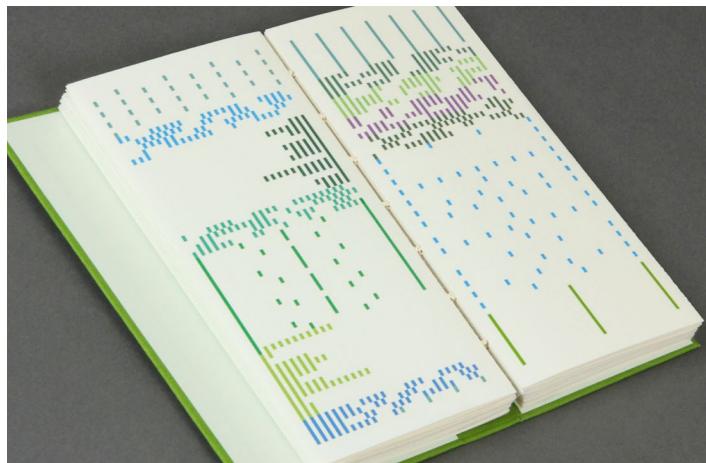
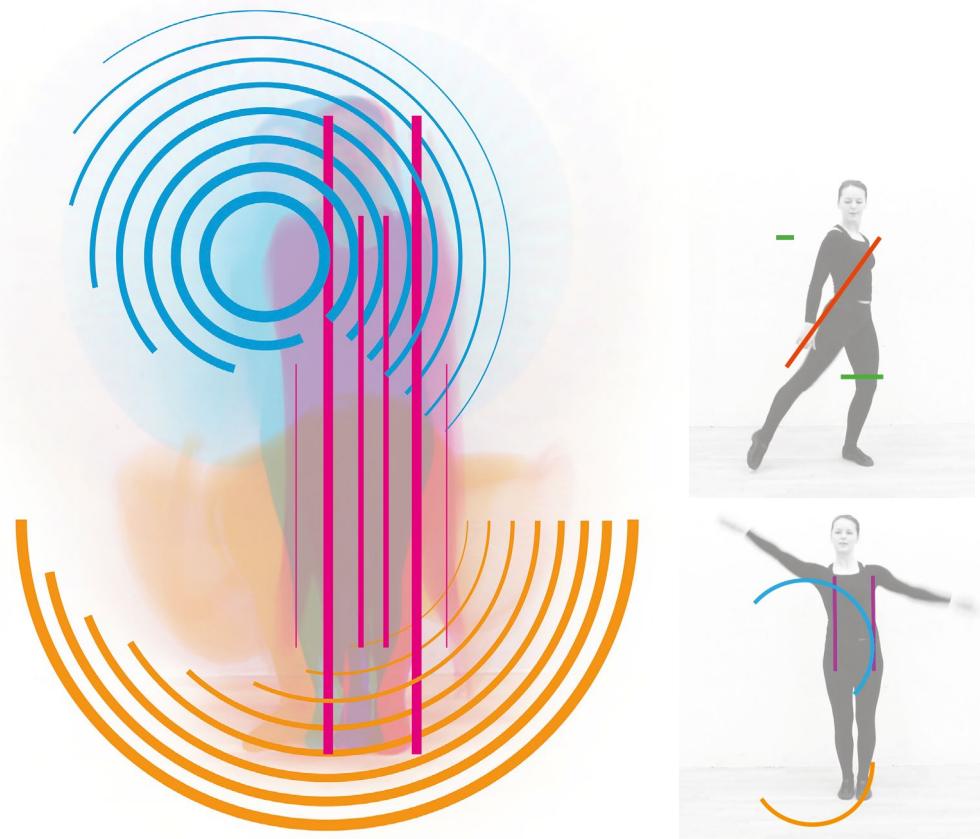
**EMILY REGAN**

DANCE TYPE

- Arts University Bournemouth
- BA Visual Communication
- [www.emregan.com](http://www.emregan.com)

This experimental project explores the theme of collaboration through dance and typography, resulting in a dynamic, animated typeface. Graduate Emily Regan worked with a dancer to create a “dance code”, choreographing dance motifs from the breakdown of letterforms, and then recreating them using animated vectors and reconstructing them into a typeface.

“My ideal career path is a designer at a fashion magazine or an in-house designer at a fashion brand,” says Regan, when asked about her future plans. “In a year’s time I hope to be working in a creative agency, expanding and refining my skill set,” she adds.

**HARUKA HOCHIN**THE LOTTERY  
IN BABYLON

- London College of Communication
- BA Graphic and Media Design
- [www.harukahochin.com](http://www.harukahochin.com)

Haruka Hochin’s reinterpretation of a Jorge Luis Borges story – The Lottery in Babylon – explores the role chance plays in life. It’s an intricate, experimental typographic system ruminating on the theme of illogical corruption, and is woven across three formats: type, image and a combination of both.

The process involved continuous iteration and experimentation, but the resulting work has strengthened Haruka’s passion for creation.

“I have come to reappreciate the physical, traditional print and craft of graphic design,” she says.



# ILLUSTRATION

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**NOAH PETRI**  
PORTRAIT  
• *Central Saint Martins*  
• *BA Graphic Design*  
[www.noahpetri.com](http://www.noahpetri.com)

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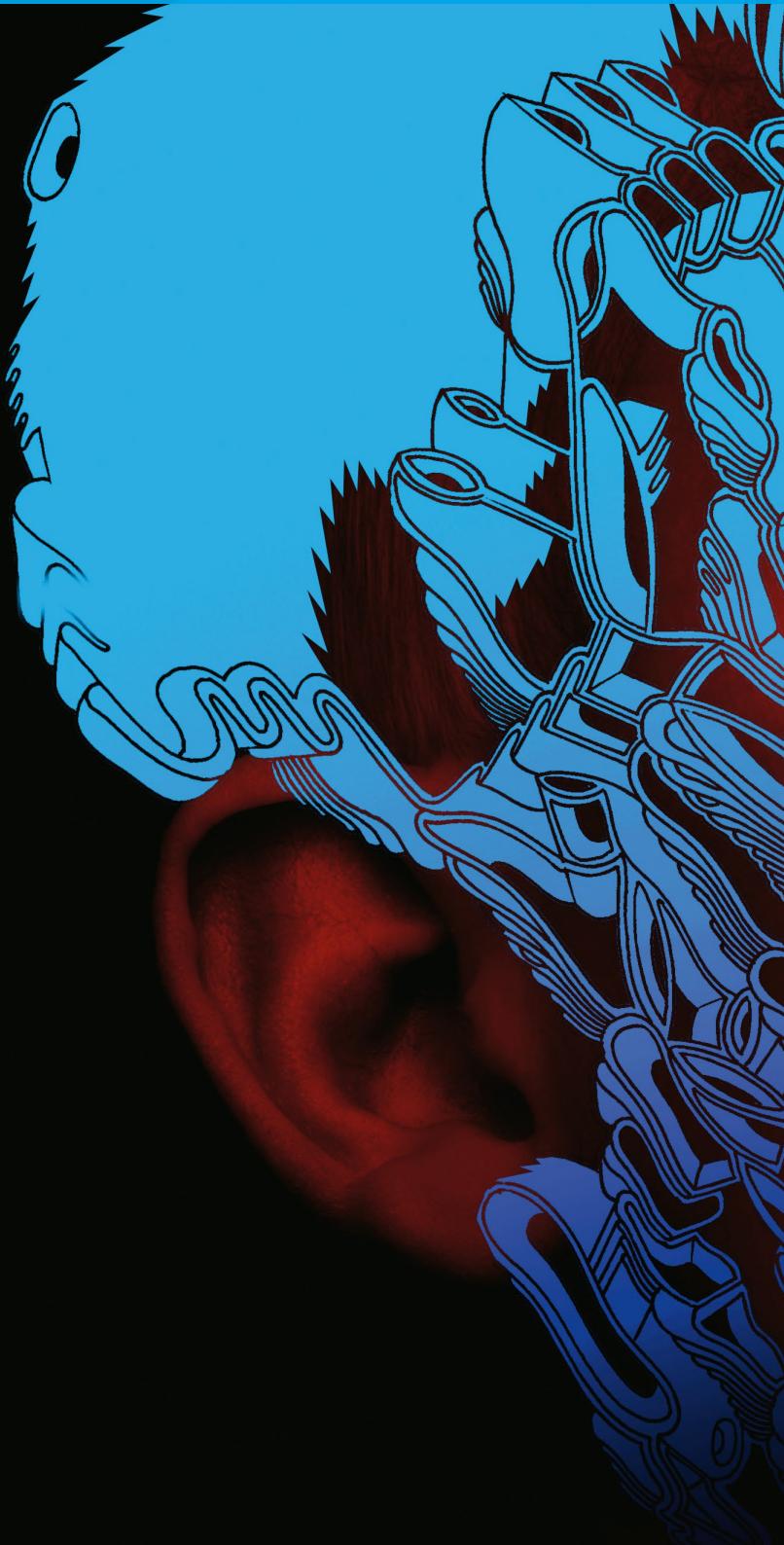
Berlin-born illustrator Noah Petri begins all his work with a hand-drawn, time-intensive line image.

“Often the lines in my initial drawings are so meticulous and refined, they are already mistaken for computer-generated elements,” he explains.

“I then scan the image in and slowly start digitally manipulating it. A hybrid between classical hand-drawn elements, digital tools and photographic components develops.”

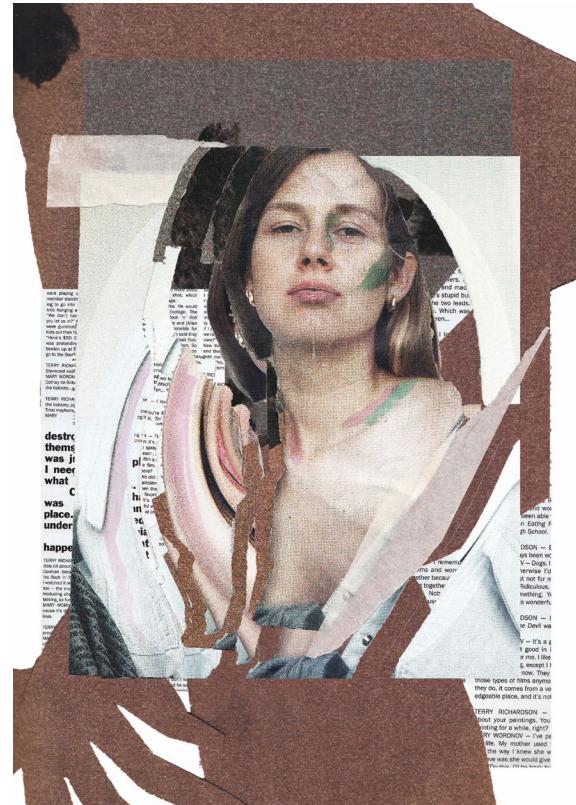
Sharing the same highly distinctive style, the resulting portraits, environments and themes hail from a dark and mysterious world.

“They are aggressive and creepy, unsettling and, in essence, otherworldly,” says Petri. “I’m creating a coherent visual world for the viewer to explore.”





NEW STARS OF DESIGN



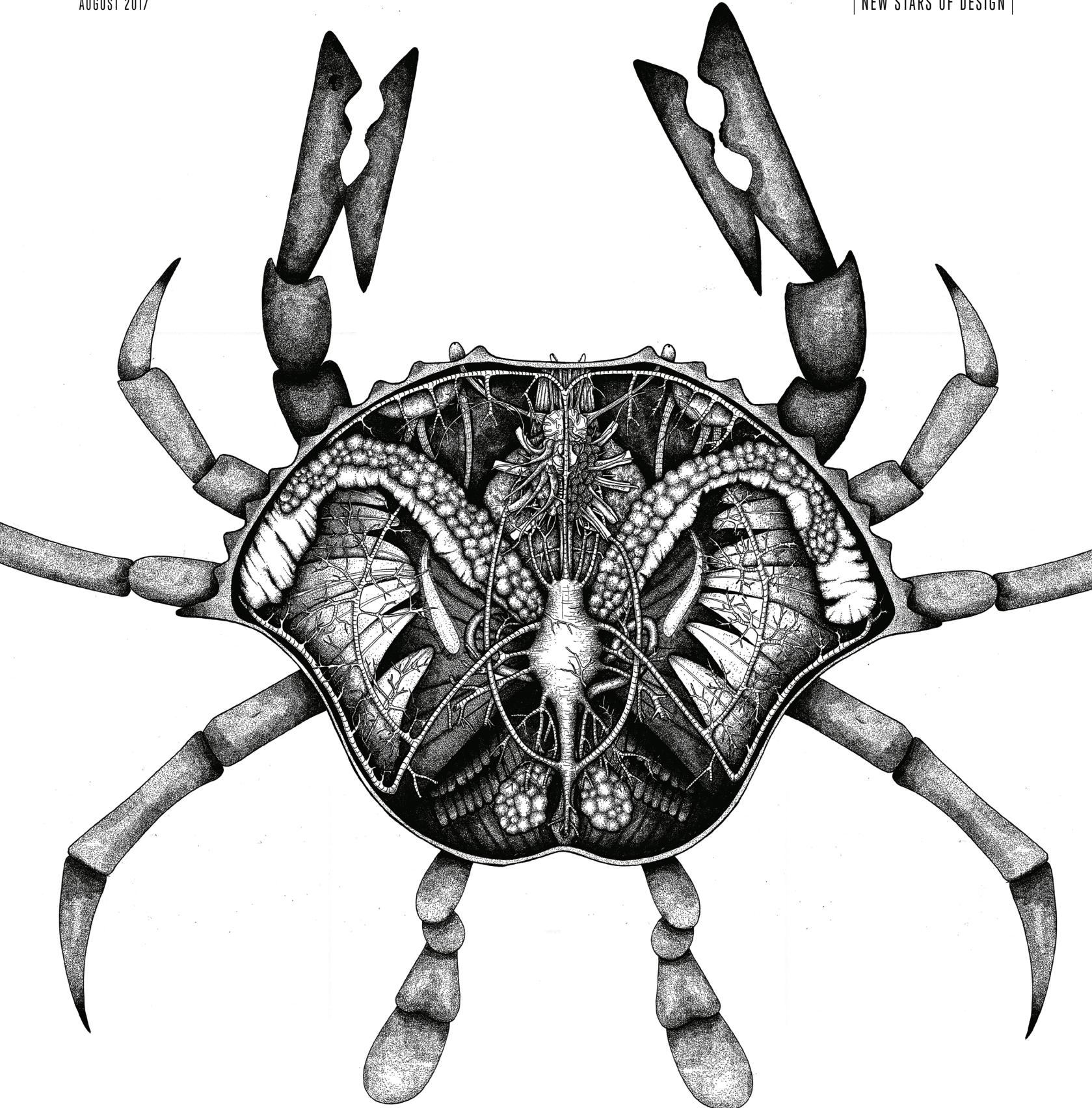
## PENNY CHAN

### GIRLHOOD

- Plymouth College of Art
- BA Fashion Media and Marketing

[www.bit.ly/pennychan](http://www.bit.ly/pennychan)

Penny Chan combined her love of graphic design with her in-house magazine experience to create the zine GIRLHOOD. Inspired by the punk movement, the zine is “in protest against the fashion industry’s highly polished film and photography.” Chan is currently working as a freelance fashion assistant for GQ Style.

**FIONA WINCHESTER**

LIFE IN PLASTIC

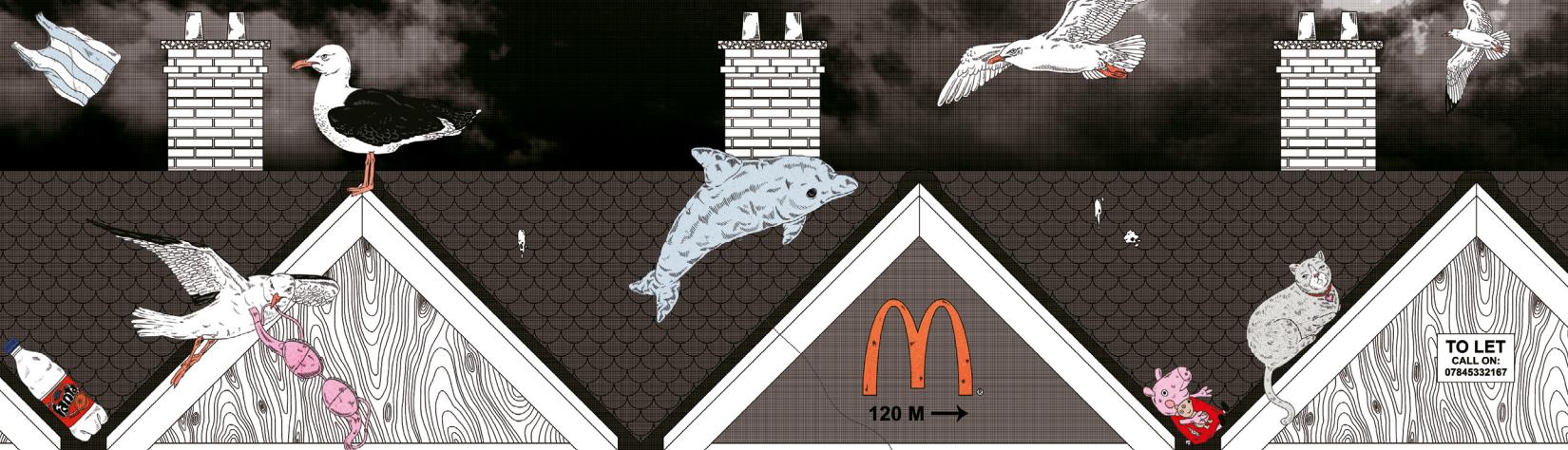
• Edinburgh Napier University

• BDes Graphic Design

[www.fionawinchester.co.uk](http://www.fionawinchester.co.uk)

Fiona Winchester's project *Life in Plastic* considers whether a plastic-eating organism could lead to a whole new ecosystem that lives on islands covered in our discarded plastic. "I wanted to explore what this ecosystem could look like," she says.

The interactive exhibition included 3D models, illustrations and animations, and an accompanying book had built-in MP3 players for narration and pop-up pages. "I wanted to encourage people to figure out the story for themselves," she explains.



**BERTA VALLÓ**

## PARAPHRASE

- Central Saint Martins
- BA Graphic Design
- [www.bertavalló.com](http://www.bertavalló.com)

Originally from Hungary, Berta Valló is fascinated by human behavioural patterns and emotions, and her work often explores themes of identity and female sexuality in relation to consumerist culture.

Having lived in London for three years, she was inspired by Renaissance-era German artist Albrecht Dürer to create two-metre-high digital print *Paraphrase* in an attempt to condense how she feels about the capital's diverse and complex culture.



i WISH i DIDN'T CARE  
BUT UNFORTUNATELY  
i HAVE EMOTIONS.



**HANNAH MARTIN**  
SELF-DEPRECATING  
NARCISSISM

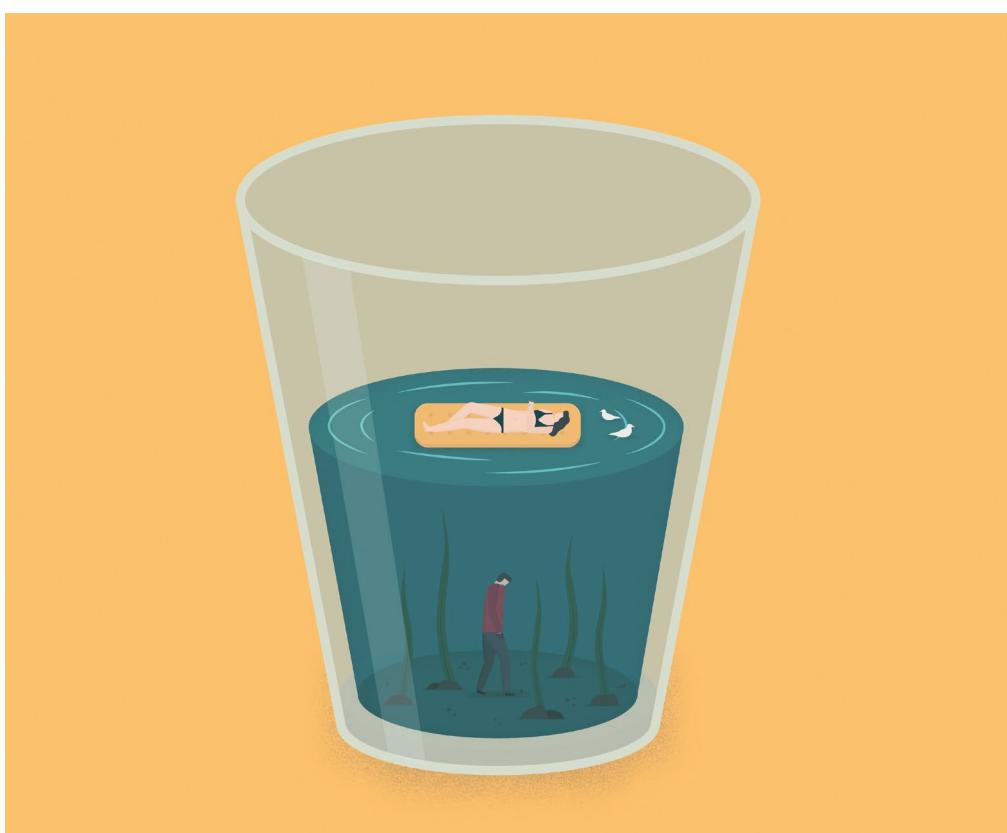
- London College of Communication
- BA Illustration and Visual Media
- [www.hannahmartin.co.uk](http://www.hannahmartin.co.uk)

For her final project, Hannah Martin documented observations, occurrences, thoughts and emotions in the form of a daily art journal. "I hope people are inspired by the raw truths and honesty within my work, and find reassurance in knowing that they are less alone in the worries they have and struggles they face," she says. "I found the project a therapeutic way to channel my negativity, and used it as an outlet for my self-deprecating thoughts."

**MEDEE LA SCAR**  
OUT OF THE BLUE

- Ravensbourne
- BA Graphic Design
- [www.medeea.net](http://www.medeea.net)

Out of the Blue is a campaign to raise awareness of the Horniman Museum's exhibit, Photographs of British Algae: Cyanotype Impressions – a 1843 book by Anna Atkins. Using a Riso printer to replicate the vivid blue of the original cyanotypes, Lascar created a series of posters and leaflets that can be torn into individual postcards.



**JAKE WILLIAMS**  
WHY NOW IS THE TIME  
FOR SERIOUS OPTIMISM

- Plymouth College of Art
- BA Illustration
- [www.bit.ly/jakewilliams](http://www.bit.ly/jakewilliams)

Plymouth-based illustrator, designer and occasional animator Jake Williams produced a fully illustrated 26-page non-fiction children's book for his final major piece, alongside a range of conceptual editorial images covering topical and political issues. This piece, Why Now is The Time For Serious Optimism, illustrates an article exploring the effects of positivity and negativity on people.

**BRIONY DIFFORD**  
ASIAN FOLKTALES

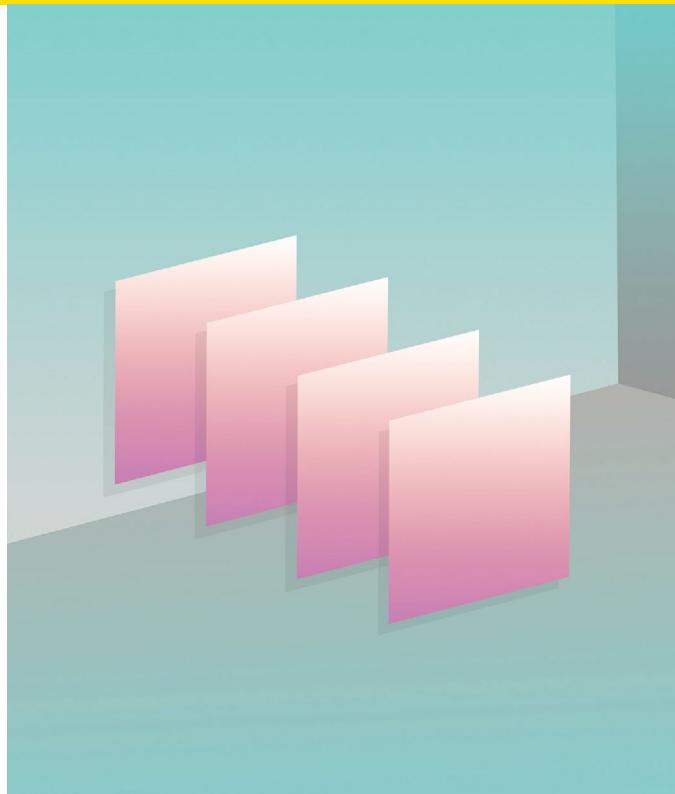
- Plymouth College of Art
- BA Illustration
- [www.bit.ly/brionydifford](http://www.bit.ly/brionydifford)

Often working with narrative-driven projects, Briony Difford creates detailed, elegant, Japanese-inspired compositions. For Asian Folktales, she depicted a series of stories in a way that respects traditional Asian artwork, while bringing it into a contemporary setting.



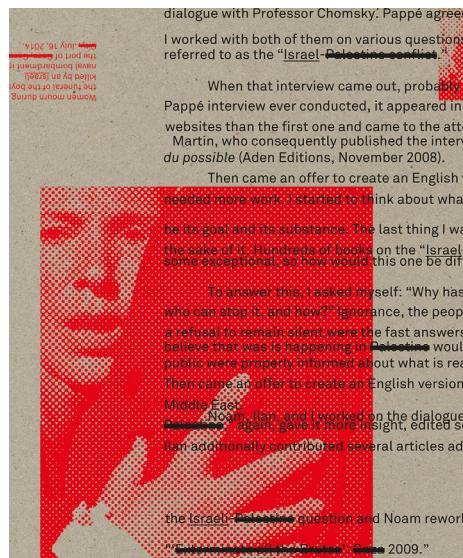
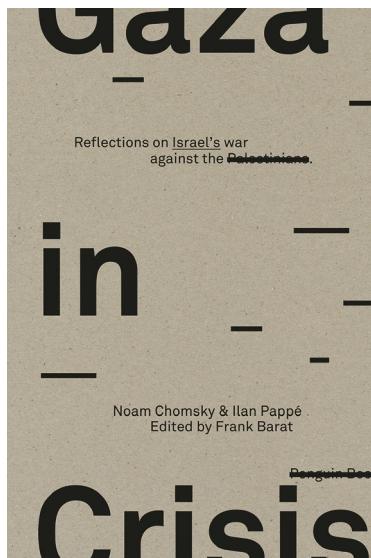


# D&AD NEW BLOOD 2017



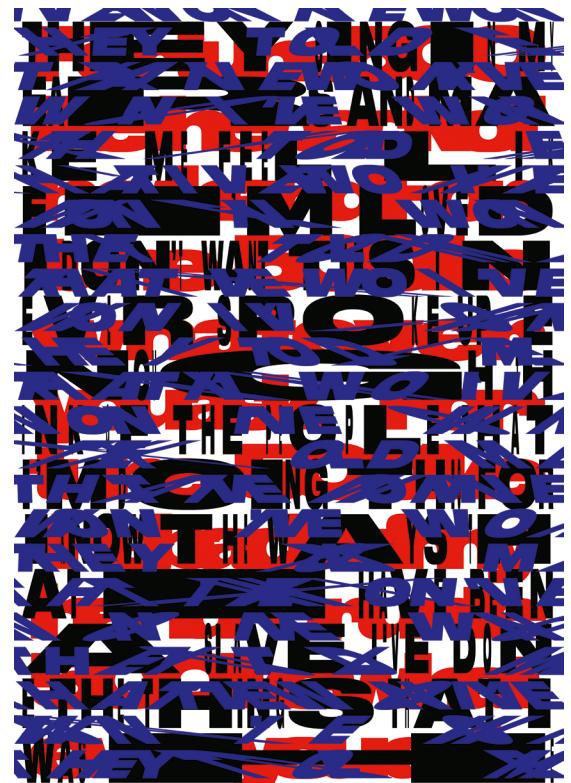
**RACHAEL BATLEY**  
DICTIONARY OF  
OBSCURE EMOTION  
• University of Leeds  
• BA Graphic and  
Communication Design  
<http://behance.net/rachaelbatley>

An A-Z of the obscure sorrows of graphic designer and writer John Koenig, this project sought to communicate the realisation that "someone you know is living a life as curious as your own." With wonderfully evocative illustrations and stunning typography, Batley's art book was a definite show standout.



**ALICIA MUNDY**  
GAZA IN CRISIS AND  
EVERYTHING EVERYTHING  
• Norwich University of the Arts  
• BA Design for Publishing  
[www.cargocollective.com/aliciamundy](http://www.cargocollective.com/aliciamundy)

Alicia Mundy's *Gaza In Crisis* book (above) uses the words of Noam Chomsky and Ilan Pappé to detail the horror of the Israel/Palestine conflict to vivid effect. *Everything Everything – Get To Heaven* (right) is a hypothetical album reissue design, featuring startling typography.

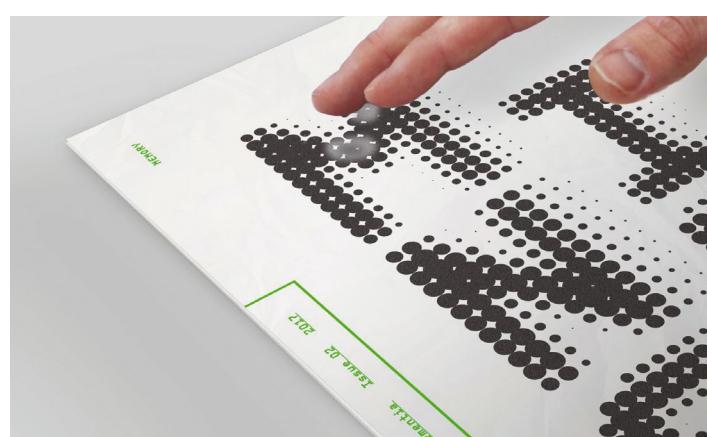
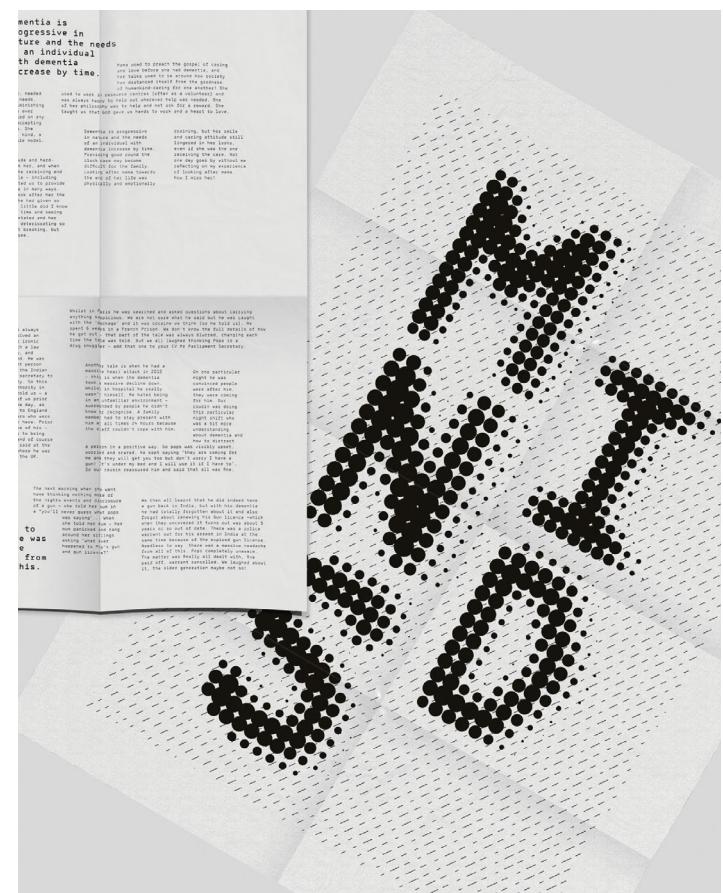




involve me  
and i'll  
understand

**ANDREW FISH**  
GREAT MINDS  
THINK DIFFERENTLY  
• University of Huddersfield  
• BA Graphic Design  
<http://a-fish.co.uk>

Another project that caught our attention immediately was Andrew Fish's four-part series exploring dementia. "Each publication has the same content, but through print they interpret the four behavioural stages: Perception, Memory, Language and Orientation," he explains. "I wanted to achieve an aesthetic similar to that of a lithographic large-format duplex print, but on a student's budget."





**BARTOSZ LADO**

NAZ1SM

- *University of the West of England*
- *BA Illustration*
- [www.bit.ly/bartladosz](http://www.bit.ly/bartladosz)

"I would like to stress that I in no way wish to glorify or endorse fascism," says Bartosz Lado, whose controversial illustration depicts the smiling faces of men who made it to the top of the Nazi regime, contrasted with the horrific acts they committed.

"This piece is meant to be shocking – because it is shocking," says Lado. "It's important that we can still be shocked by it, because we can't afford to be complacent. The societal mechanisms by which these people came to power are perfectly replicable."

**KAI TSANG**

SHOW WHAT YOU KNOW AND THE WINDOW CLEANER

- *Northumbria University at Newcastle*
- *BA Graphic Design*
- [www.kaiitsang.com](http://www.kaiitsang.com)

Kai Tsang describes his work as "organised dysfunction". *Show What You Know* (left) illustrates his personal resolve to deal with anxiety and stress, while *Window Cleaner* (above) attempts to inject a "more exciting outlook" to the role of window cleaning.

**MARK NEVARD**

MED1CINE FOR MODERN T1MES

- *University Centre Southend*
- *BA Graphic Design*
- [www.marknevard.com](http://www.marknevard.com)

The Psychopath Test by Jon Ronson drove Mark Nevard to explore functional psychopathy: "The theory is that if you're high on the psychopathic spectrum, but intelligent and non-violent, you are more inclined to be successful in life," he explains. Nevard set out to explore the subject visually, using data from 350 people to create infographics, custom type and a fictional exhibition design in a bid to challenge the 'Hollywood serial killer' stereotype.





Stage 1: binge eating

### EVELINA SARA STASYTE

#### LOOK AT ME

- University of Westminster
- BA Graphic Communication Design
- [www.evelinasara.co.uk](http://www.evelinasara.co.uk)

Stasyte's brave and beautiful work consists of an unbound book about borderline personality disorder (BPD). The project consists of six chapters or 'stages' that those with BPD experience, which aim to "look deeper into an individual sufferer's mental state, rather than providing a cure or direct understanding." Stasyte began Look at Me when she saw a photo of model Chrissy Teigen eating a hamburger, and was inspired to express her own problematic binge eating.



# THE PENCILS

THERE WAS JUST ONE COVETED BLACK PENCIL, AND THREE WHITE PENCILS, AWARDED AT THIS YEAR'S D&AD NEW BLOOD AWARDS

## BLACK PENCIL

**HANNAH MCNALLY AND MARTHA HALLIDAY**

NATIONAL AUTISTIC SOCIETY - MM-HMM

• *Kingston University*

McNally and Halliday drew on personal experience to create their Black Pencil-winning animated film: "We know there are many joys and

sorrows to autism, much like the ups and downs of life," they say. "We didn't want to sugar-coat the daily thoughts and concerns of the carers, and feel the hard-hitting message we are giving must be expressed more."

D&AD President Bruce Duckworth describes it as: "An emotive and intelligent campaign, produced brilliantly and with passion."



## WHITE PENCIL

**SIAN MACFARLANE**  
MONOTYPE – FABRIC OF THE NATION

• *Duncan of Jordanstone College of Art & Design*

"This piece is timely for Britain, and it's a very simple idea that was well executed. Kudos to Sian MacFarlane," says Andre Le Masurier, group creative director of Google Brand Studio in London.



**Monotype**  
• Radical Good



## A SOCIAL CAMPAIGN IN COLLABORATION WITH SNAPCHAT



### RESEARCH INSIGHTS:

People are not in contact with animals killed for fur and are currently not engaged with the issue. Furthermore, it's extremely difficult to change the mind of someone who has already bought fur. Our opportunity lies in a group who is still to make up their mind: the always-connected Generation Z. We aim to change their mind before they've bought a fur garment.

## WHITE PENCIL

**VIOLETTA VAN DEN BERG AND ARON MEIER**  
RESPECT FOR ANIMALS – SNAP TOGETHER FOR ANIMALS

• *Amsterdam Fashion Institute: AMFI*

"A good idea and a positive approach to what could be a negative message. This is a great way for the future generation to have a cause and pressure companies," says Philippa White, founder and managing director at The International Exchange (TIE).

## SELECTION OF YELLOW PENCIL WINNERS

**Adobe – That's Not My Name**  
Jeppe Vidstrup, DMJX: Kreativ Kommunikation

**Amazon – Local Just Got Closer**  
Matt Holmes, University of Lincoln

**Arjowiggins – Colorgram**  
Jack Welles/Danae Gosset, School of Visual Arts

**Crowne Plaza – Down to Business. Up to No Good.**

Nat Hunter, strategic director at Machines Room says: "We were unanimous for this one. It's very clear, not only the idea of interchanging the male and female characters, but also the tactile nature of the work."

**Lina Lindberg, Annabel Cook and Samson Ossedryver, University of Technology Sydney**

**Hasbro – Entangled Party Game**  
Lorena Romero, Manuel Francisco Martínez Bello, Andrea Loureiro and Rita Sánchez Villar, EASD Pablo Picasso

*Discover the rest of this year's 32 Yellow Pencil winners at: <http://inside.dandad.org>*



## PART 10

This special 10-part series, in partnership with D&AD, is curated by this year's New Blood trustee Tom Manning. Each advice-packed article reveals the skills it takes to survive and thrive as a young designer in the modern industry. In the last of the series, Tom looks to the future, and reveals how you can survive it. *Missed an issue? Catch up by purchasing back issues of CA. See page 74.*

### How can D&AD help you?

Find out more and get involved:  
[www.dandad.org/newblood](http://www.dandad.org/newblood)



#### FEATURED IMAGES:

Above: Tom Watkins' *When I'm a Dad* book features 10 imaginings of life as a parent and won a Black Pencil in 2015. Below: D&AD's headquarters in London.



**PART 1**

Tom explains why taking bold risks is essential for your creativity.

**PART 2**

Why fulfilling a design brief is all about understanding your audience.

**PART 3**

Improve your work-life balance. Learn to make money and be happy.

**PART 4**

Transform ideas into captivating online solutions.

**PART 5**

Get more from your relationship with your mentor.

**PART 6**

We reveal how to banish indecision and become more productive.

**PART 7**

Why learning to code could transform your career as well as your site.

**PART 8**

Stand out from the crowd at your final-year degree show.

**PART 9**

How to make judges notice your work when entering competitions.

# HOW TO FUTURE-PROOF YOURSELF AS A DESIGNER

In the last of our series in partnership with D&AD New Blood, **Tom Manning** discovers how to survive in a constantly changing industry

**S**tudios and agencies from around the world submit their best work to D&AD each year to have it judged by industry leaders. For over 50 years, D&AD has been dedicated to recognising and celebrating the very best of creative excellence from around the world.

Alongside that, the not-for-profit organisation works with students and young creatives to discover, nurture and elevate talent wherever it's found. And of course, this attracts energy and talent; persistence and curiosity – those forces that keep our industries in a perpetual state of change.

This perpetual state poses challenges, and recognising this, the theme of the talks at D&AD New Blood Festival 2017 is facing and shaping the future. I spoke to D&AD's CEO, Tim Lindsay, and Bethan Morris, manager of D&AD's New Blood Programme to find out more about how young creatives can future-proof themselves.

## WHAT DOES THE FUTURE HOLD?

Despite media hand-wringing about algorithms, robots, and AI, you and I will still be part of the future, somewhere, somehow. And so too will a new batch of creative talent. But how will they be educated, and where will they come from? "Universities still offer excellent routes in," says Morris, "but we need alternatives," she insists.

"Creativity struggles to be valued and is frequently overlooked by education systems

and governments alike," explains Morris. "In the UK alone, we've seen teacher shortages, a drastic reduction in the numbers studying design and technology, and a big mismatch between what's being taught and the skills needed." Where does D&AD come in? "We want to help creative people realise as early as possible that there are career paths open to them where they can get paid for doing what they love," says Morris.

Lindsay adds that creative roles need to be open to all. "The idea that creative excellence is available only to those that already have the 'right networks' has limited us for too long," he says. "We want to work with businesses to attract a far greater diversity of talent into the industry. People who can challenge what has gone before can provide different perspectives and solutions."

## BE ADAPTABLE

'What should I be learning now?' seems to be a question we ask ourselves with increasing frequency. Which piece of software, which programming language, which APIs?

While we can't know now what we'll need to know in 20, or even 10, years' time, Morris recommends staying informed, and dabbling in new platforms, trends and technologies.

But ultimately, what's more important is cultivating a progressive outlook on the world. "What you need is the urge to learn on the go, ▶



**TOM MANNING,  
D&AD NEW BLOOD  
TRUSTEE 2016**

*Tom is carpeing all the diems. Attempting not to make advertising as a junior creative at Havas London, he was also elected D&AD New Blood trustee in October 2016. In his spare time he makes, designs and codes fun things on the wild wild web. He wrote this bio himself, in the third person, to try to make it sound more legit. [www.dandad.org](http://www.dandad.org)*

## IT'S UP TO YOU TO PUT YOURSELF OUT THERE, MEET PEOPLE, MAKE CONNECTIONS, TAKE ADVICE TO AVOID SOME PITFALLS, AND LEARN THE HARD WAY ON OTHERS

» and to be prepared to adapt to whatever the situation calls for," says Morris.

Even for those in their dream job, not every project that lands in your lap is going to give you goosebumps, which is why Morris stresses the importance of side hustles and passion projects. "There's a real need for mavericks and 'intrapreneurs' within agencies," she says.

Morris gives Ross Norman – New Blood Academy class of 2016 attendee, Pencil winner, and Kingston student – as an example of someone who has such adaptability and passion. He recently launched Peep, a publication about celebrating side projects and creative play. "Every project in Peep has play, freedom and experimentation at its core," she says.

### QUESTION YOUR MOTIVES

As well as questioning what you're doing to prepare yourself for the future, Lindsay also thinks you should be asking why you're doing it. "The future of the planet is still largely dependent on business seeking to grow in a sustainable way – if indeed growth is the answer." Doing good will increasingly become good business, he adds, but it's important to do this authentically and honestly. "This movement is not about hijacking issues for dubious ends or playing with people's hopes and fears," warns Lindsay. "If you're going to change how business is done, you'll need creative courage, and be willing to take risks."

Lindsay admits that taking such risks is not easy. "We're not going rose-tinted specs here," he says. "There are real challenges on the way to making it. There's the risk of anonymity and the challenge of cutting through the competition for your talent to shine. There's trying to move from serial placements to a permanent role, or even

landing that placement in the first place. And then there's balancing the need to gain experience and make connections with the need to pay your bills."

### PUT YOURSELF OUT THERE

But D&AD New Blood can help. It has free events, tools and resources to give everyone industry-standard insight, and offers a platform to identify and spotlight creative talent, help people rise to the top, open doors, and start conversations.

You can't just rely on D&AD, though. Morris emphasises the importance of learning from your own mistakes. "It's up to you to continue that conversation, put yourself out there, meet people, make connections, take advice to avoid some pitfalls, and learn the hard way on others."

Getting out there and making stuff for real will always get you noticed over pictures on a page. And you'll learn more, too. "It's one thing to conjure up a beautiful concept under lab conditions," says Morris, "but taking it out into the messy real world and solving problems and patching things up until it works will teach you a load of skills you'd never get in the classroom."

We see this in the work that wins too. Take Tom Watkins' 2015 New Blood Black Pencil winner, When I'm a Dad. The touching and original approach to the subject matter took it a long way, but the fact that Tom put the project out there by starting a conversation online was perfect proof of concept, and showed that his piece had the power to engage outside the jury room.

### THE FUTURE OF D&AD

The world of commercial creativity is already a rapidly changing beast, and will undergo seismic shifts in the years to come as new technologies become commonplace and consumer expectations and behaviours adjust – and D&AD will continue to celebrate, stimulate and evolve with the best of this new world.

"It will always be key to celebrate and reflect the best of the industry as it is," says Morris, "but with programmes like New Blood and Impact Promise, D&AD will continue to set out a vision for and champion the best of the industry as it *should* be, rather than limiting ambition and representation to the industry as it is." □

## ADJUST YOUR PRIORITIES

TOM MANNING ON HOW YOU CAN SHAPE THE FUTURE

### HUMANS OVER COMPANIES

The company you work for is just a building full of people. So think hard about your interactions. Are you nice to people because you worry about upsetting them? Do you know them so well that your honesty can mutate into rudeness? Do you trust each other enough to be unselfconscious and have genuinely novel ideas?

### FUN OVER MONEY

Treat fun as a valid source of measurement, alongside all the other metrics you use to judge the success of your company's culture. Make sure you give yourself the time and space to be playful.

### LAID-BACK OVER FORMAL

It doesn't matter if you're a junior designer or an ECD – you should treat everyone the same. Marketing jargon needs to go. Layers of sign-off on every piece of work need to go. Trust needs to be handed out and fuck ups need to be expected. This is better than the alternative where everyone is afraid and just looks after themselves.

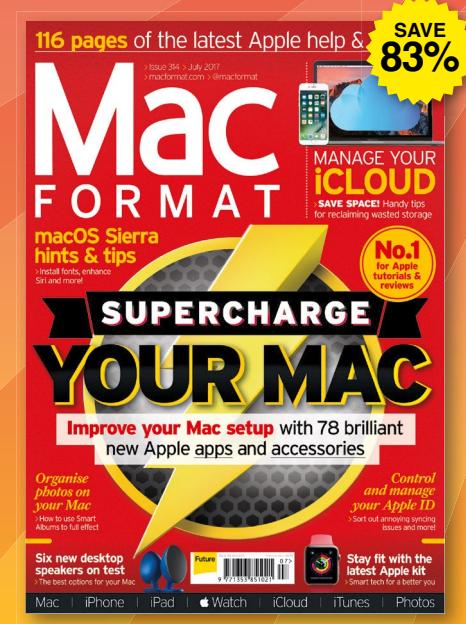
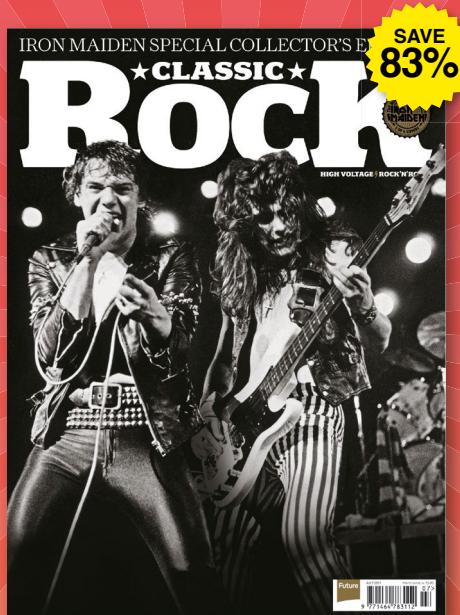
### INNOVATION OVER THE RULE

Seek out the weird, and the cutting-edge. Not all of it will find its way into a project, but resist the urge to self-censor or give people what you think they want. Question everything. If people tell you: 'This is the way to do it because that's how it has always been done,' question it. Sometimes a small tweak or even a complete deviation will result in something better.

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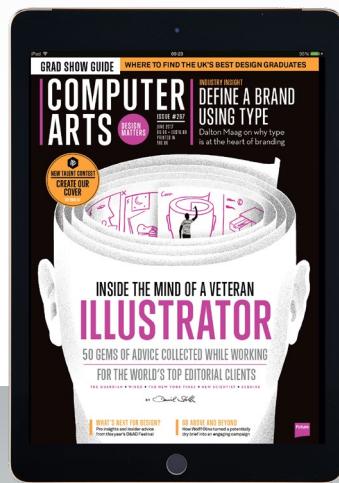
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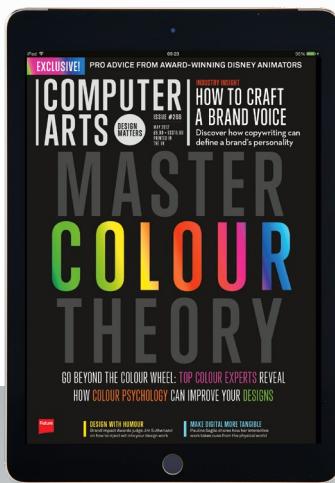
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- Make more money as a freelancer
- Four key trends in character design
- Create standout branding with insight from The Clearing
- Achieve a handmade look with digital tools



## ISSUE 267 JUNE 2017

Illustrator Daniel Stolle shares what he's learned working with top editorial clients. Plus: we reveal what it takes to win a D&AD Award, and nail your final year show



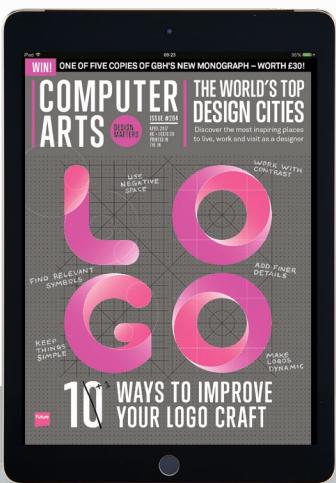
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Go beyond the colour wheel as we explore how colour psychology can improve your designs. Plus: how to become a better animator, design with wit and craft a brand voice.



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# PROJECTS

Computer Arts goes behind the scenes with world-leading designers as they reveal their working processes...



76



## VIDEO INSIGHT

### MAKE YOUR STUDIO A FUN PLACE TO WORK

Bristol-based agency Halo shares how it fosters a studio culture that encourages a healthy work/life balance, honest collaboration from the whole team, and lunchtime doses of Mario Kart



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### A NEW WAY TO PLAY

Frost\*collective collaborated with architects and designers to create NUBO – a children's play centre in Australia that eschews clichés



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### ANIMATE WITH A MESSAGE

Chen Winner and Renana Aldor reveal how they animated a political statement with their World Illustration Award-winning project, Econundrum



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### CAMPAIGN WITH ATTITUDE

How strange landscapes and a hybrid 'giraffe-amingo' gave lift-off to Three's new roaming campaign – by Wieden+Kennedy London and The Mill

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## ■ VIDEO INSIGHT

# MAKE YOUR STUDIO A FUN PLACE TO WORK

With lunchtimes playing Mario Kart and a healthy culture of banter between staff at every level – plus a refreshing determination not to work late – the staff at Bristol agency **Halo** take their work, but not always themselves, seriously

**T**here are a host of rather refreshing statements on Halo's website that give visitors a glimpse of the Bristol-based agency's laid-back, unpretentious culture, which proudly puts its people first.

These manifesto-like pledges include: 'Our people don't work for Halo, they work with us,' 'There is no room for prima donnas', 'Only a well-rested team can create amazing things', and 'If you ever have to pull a late one, you'll be enjoying beer and pizza while you do'.

Over the last 12 years, the ethos has obviously paid off when it comes to attracting talent – the agency has grown from four to almost 30 staff, attracting clients from Butcombe to Bodega, Ticketmaster to T in the Park. Here, creative partner Nick Ellis and art director Andy German reveal how the magic happens...

## You talk a lot about the value of storytelling – how does that manifest itself in your work?

**Nick Ellis:** 'Storytelling' is a buzzword now, but we've always seen it as integral to what makes a brand tangible. Stories about companies; their customers; how they connect with an audience.

Stefan Sagmeister did an entire speech about how storytelling is shit, and we're like, 'Oh man, don't say that Stefan.' We were ahead of the curve. For us, a 'brand story' is the essence of a brand, beyond its function – how it lives and breathes.

## Can you give an example from Halo's portfolio?

**NE:** We discovered some interesting things when we delved into the Butcombe brand, like how brave it was to start a traditional brewery in 1978. Imagine giving up everything and resolutely starting this incredibly traditional real ale brand at a time when no one was doing that. They're super brave, really daring people.

As we learned about the characters who created it, it became clear that the existing brand

didn't even hint at that. We set out to convey that idea of creativity and daringness.

**Andy German:** There tends to be that stigma attached to storytelling. But it's not a fairy tale, it's just a case of finding what they're about.

**NE:** It's about its purpose. But 'purpose' has become a buzzword now too.

**AG:** Has it?

**NE:** Yeah, it's ridiculous. But it's still the same as it was before. You have to actually ask clients, 'What is your purpose?' As in, 'If I made what you sell illegal, why would you exist?' It's a really simple question, but it makes them think.

## Do buzzwords annoy you?

**NE:** Our industry is awash with them. We often use them, but we shouldn't. You find yourself talking 'design language', and a bit of you dies.

**AG:** Every time.

## How do you know a big idea when you see it?

**NE:** You need to be able to rethink it in different formats, and tell that story in the simplest way possible. I kind of have this...

**AG:** Don't say it.

**NE:** No, I know. I kinda wanna say it.

**AG:** You're going to say the...

**NE:** Checkout. Do you not want me to do that?

**AG:** Buzzword.

**NE:** Is that a buzzword? Great, we have our own buzzword. We talk about it as – okay, I talk about it as – the 'ad checkout'. If an idea is super-strong, you can't stop having more good ideas for it. 'What if we do that?' and, 'What if say that?' You're like, beep. Here's another idea. Beep.

## What's your working relationship like?

**NE:** Before Andy joined, the agency was tiny. We had juniors and middleweights, but I was judge, jury and executioner. Not a good thing.

We needed a more successful relationship between ideas, copy, and amazing design. ▶



**HALO**

Founded 12 years ago to develop Flash games for the likes of Peugeot, Halo has grown from four to almost 30 staff – based in a converted warehouse space in Bristol. Clients include Butcombe, Unilever and Sainsbury's, not to mention Russell Brand and local celebrity Stephen Merchant.

[www.wearehalo.co.uk](http://www.wearehalo.co.uk)

Watch the videos on our YouTube channel: [www.bit.ly/ca269-halo](http://www.bit.ly/ca269-halo)

➤ That's old-fashioned, in a way. We see everyone as like a Swiss army knife, but the success of the relationship between me and Andy is that he's so expressive as a designer, that I'm free to think about the idea. I love writing copy, and Andy brings the aesthetic to life. Like music and lyrics.

**AG:** We have different skills. You know what good identities look like. But actually designing that...

**NE:** I'm shit at that.

**AG:** We can work around it.

**NE:** That's you being tactful. I'm shit at designing identities, but I'm brilliant at seeing where an identity can go. I'm not trying to compete with Andy. I don't want to 'out design' him.

#### How do you handle creative reviews at Halo?

**NE:** There's a level of brutal honesty here. You can be clear with someone that, for you, it's not working – and why – without them feeling hurt.

**AG:** There is always an element of that...

**NE:** Yeah, I'm the worst for going, 'It's fine, I have no ego.' Followed by, 'What do you mean you don't like that line? This is a brilliant line.'

**AG:** No, it's not.

**NE:** Yeah, it is.

#### How do you encourage a work/life balance?

**AG:** I've worked on pitches in other places 'til three in the morning. You come in on a weekend, then early the next day. I don't get that here at all. I've worked late a handful of times.

**NE:** I used to work in publishing, and I hated that every three weeks, I had to work really long hours. I hated that treadmill. When I got into advertising, it was worse. If you left at like 7:30, 8 o'clock, people would go, 'Half day?' Fuck off.

For pitches especially, we do work late from time to time. But we have a trust thing: if there's work to be done, take it home. Put your kids to bed. You don't have to be in the office to do it.

The other key thing is when we set the agency up, we refused to do pitches with more than one idea – which is both foolhardy and sometimes successful. Get the one which is brilliant, the one where you've gone to the ad checkout. Beep, beep, beep. If they don't buy the magic bullet, they can still buy you as an agency. They can see your thought process, they can see how you work.

**AG:** And then we're not spending loads of time...

**NE:** Yeah, if you're only doing one idea, you don't need to work really late all the time. You just need to be organised. Everyone can deal with different parts of that idea and it means the final project is beautiful. Everyone believes they have done the best they possibly can.

**AG:** Plus, we play Mario Kart every lunchtime.

**NE:** Yeah, we play Mario. We're not playing Mario right now, which is going to disappoint a number of people, but screw 'em. □



**Left:** Halo brought a Mediterranean feel to olive and antipasti brand Bodega, helping Sainsbury's to increase sales of the line.



**Below:** Halo revitalised Butcombe brewery's entire product range, creating hand-drawn labels that reflected the daring nature of the brand's heritage.

**TAP TO WATCH THE VIDEO NOW**



#### NICK ELLIS

**Creative partner**

#### ANDY GERMAN

**Art director**

Nick co-founded Halo to make Flash games, before expanding into branding, UX and more. Andy joined four years ago, and Halo has almost tripled in size since. He works with Nick to turn great ideas into great design.

#### HOW TO AVOID STUDIO STRESS

In our first video, Halo's co-founder and creative partner Nick Ellis and art director Andy German discuss how the 'ad checkout' helps identify a killer idea, and why a chilled-out, collaborative studio environment is better for everyone.



**Above and right:** Higher education specialist FEA, previously known as FE Associates, needed a bold brand that reflected its leader status. Halo created a new name, striking identity and an advertising campaign that demands attention.



**TAP TO WATCH THE VIDEO NOW**



**YEE POON AND MAX HARDING**

**Designers**

Having graduated from UWE last summer, Yee impressed Halo while on a placement. Max has been at the agency for two years, and moved to Bristol after studying in Cardiff.

**THRIVE IN A CREATIVE FAMILY**

Our second video sees junior designers Yee Poon and Max Harding swapping light-hearted banter as they consider how Halo's 'family' feel leads to frank, open critiques, and encourages new recruits to leave their ego at the door.

## HOW TO LEAVE YOUR EGO BEHIND

Designers Yee Poon and Max Harding share how the banter at Halo gives it a family vibe

### 1. Ask your colleagues for input

"It's handy to turn around and ask, 'Does this look okay?'" says Yee Poon. "So earlier I picked up some beer cans that I've not worked on yet, but Yee has," is Max Harding's example. "It's pretty easy to say, 'What have you done there?'"

"What have I done!?" grins Poon, and Harding picks up the joke: "Yeah, 'Why have you done this wrong?' Nah, it's not like that."

### 2. Take all criticism on board...

"I'm so new. Like, fresh out of uni new. So I'm going to listen to every kind of criticism and learn from it," insists Poon. "Although sometimes you spent ages designing a logo or something, and they don't like it, and you're like, 'Oh.' Inside you're crying."

Harding adds that peer feedback is easier to take than when it's from a client directly: "You need thick skin," he admits.

### 3. ...but don't be afraid to ask why

If feedback comes from the creative director, Harding insists it's worth a discussion. "It's rarely as simple as, 'No, that's wrong,' or, 'Don't do that,'" he says.

This is something Poon struggles with: "I've got a lot to learn; I'm still learning to fight back," she admits. "I'll just take it."

Often it's about learning rather than arguing for the sake of it: "I want to better myself for next time," says Harding.

### 4. Treat your studio like a family

The family vibe at Halo covers bickering as well as banter – and they wouldn't have it any other way. "You might not get on with your brother or your sister one day, but the next day, you're super-good friends," says Harding. "There's a lot of joking around, we make little digs at each other, but it's in jest. Everyone's here to make nice design work."

### 5. Leave your ego behind

"If you believe you're amazing, and you don't wanna listen to people, you probably aren't amazing," says Harding. "That gets shut down pretty quickly, like, 'Who do you think you are?'" agrees Poon. "It's definitely best to leave the ego behind," concludes Harding.

## KEEP FOCUS AS YOU GROW YOUR STUDIO

Jo Bryan-Smith and Hannah Williams share how an inclusive culture helps everyone thrive as a business expands

### 1. Play to everyone's strengths

"If you don't have an in-house accounts team, everyone needs to have a defined role, and be clear about what they're doing to help the client," says Hannah Williams.

"There'll always be someone who's better at rallying the troops and making sure everyone's doing what they need to, and there's always someone who's really good with a client. Smaller agencies need to focus on their individual roles, and how they work as part of the collective."

When Williams joined Halo two years ago, there were 16 staff – now there are 28. "We've grown quickly, and the way we work with clients has changed dramatically, so communication is absolutely key," she adds.

### 2. Encourage everyone to pitch in

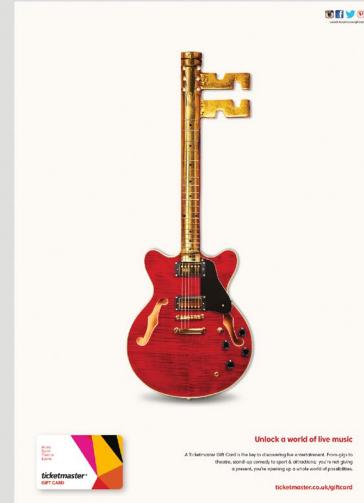
"Our best work is created when everybody has had an input, and is aware of what's happening," argues Jo Bryan-Smith. "And it's not just designers who get a chance to come up with concepts – it's the web team, the accounts team, everybody has a voice."

Bryan-Smith believes that despite Halo's rapid growth in recent years, the agency has managed to keep that strong 'collective' mentality intact because the original small team all had to pitch in to make the fledgling company a success, and are still keen for everyone to do so. "We're all aiming for the same goal," she points out.

### 3. Add specialised roles as you grow

"As you get bigger, roles need to be more defined," continues Bryan-Smith. "That's how you get everything to work – account managers make sure that everybody is doing what they're supposed to be doing, and everything gets delivered."

"I'm not being biased, but I think a really good accounts team is integral to a successful agency," agrees Williams. "We're making sure projects come in on time, on budget, and let's be honest – we're the ones who get shit done."



**Above:** As the lead agency for Ticketmaster, Halo created a gift card campaign focused on the idea of unlocking worlds when you give the gift of live entertainment.

**Left:** Halo's work for Day Out With The Kids involved stripping back its busy logo, defining brand proposition and bringing a new approach to social community building for the family-focused site.



TAP TO WATCH THE VIDEO NOW



#### HANNAH WILLIAMS

**Client partner**

**JO BRYAN-SMITH**

**Account manager**

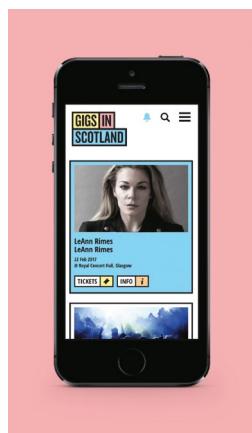
Hannah is the first point of contact for new clients. She studied English, and joined Halo as an account exec. Jo liaises between clients and the design team, and manages projects. She studied art and design.

#### WHY IT PAYS TO INCLUDE EVERYONE

In our third video, Hannah Williams and Jo Bryan-Smith argue that accepting ideas from non-creative departments gives a healthy feeling of shared ownership in the studio – and consider how Halo's accounts team helps "get shit done".

**Right:** To help festival T in the Park stand out in the crowded festival market, Halo designed a new, fully responsive website, which utilises vibrant colours and strong typography.

**Below:** Gigs in Scotland has also benefitted from Halo's user-friendly design, with the clean layout allowing music lovers to easily find the information they need.



**TAP TO WATCH THE VIDEO NOW**



#### ALEX MARTIN

Technical director

#### TIM BANKS

Senior UX/UI designer

Alex has been at Halo for a decade, and heads up the dev team, overseeing all digital projects. As both a UI designer and developer, Tim straddles the dev and design teams, and joined the agency three years ago.

#### KEY LESSONS IN UX DESIGN

In our fourth and final video, Alex Martin and Tim Banks reveal how Halo stays on top of the curve when it comes to new technologies, and share some best-practice UX design advice – from paring things back to trusting your gut.

## HOW TO IMPROVE YOUR UX DESIGN

Alex Martin and Tim Banks reveal how digital innovation can involve trusting your gut and paring things back to essentials

### 1. Focus on the big idea

“Data can drive you in certain directions, but it won’t show you if there’s a big idea,” says Tim Banks. “If you want to change something radically, it’s hard to have data to hand beforehand. Sometimes you need to do more testing afterwards, to go, ‘You’ve had this hypothesis, let’s actually test it and see if it works in a real environment.’”

### 2. Don’t lean too hard on research

The classic quote from Henry Ford, inventor of the motor car – “If I asked people what they’d wanted, they’d have said faster horses” – applies to modern innovation too.

“You’ve got to go with your gut at first – testing comes after,” insists Alex Martin. “User research can be overwhelming, and you’ll just give them a better version of what they’ve got, rather than something new and fresh that’ll actually make a difference.”

### 3. Keep it as simple as possible

“Strip out everything you don’t need, and give people the clearest and most straightforward journey you can,” is Martin’s advice. “Sometimes the UX is great to start with, but people mess up on content.”

### 4. Consider content from the outset

As the old adage goes, content is king – so don’t make it an afterthought. “You see designs that have been made without any idea of what content will go into them. That’s a big failing,” argues Banks.

### 5. Avoid gilding the lily

“As developers, we need to be careful not to put in things just to keep ourselves amused. We’re all guilty of that,” warns Martin. “There’s no point just changing it up unless there’s good reason.”

Watch the videos on our YouTube channel: [www.bit.ly/ca269-halo](http://www.bit.ly/ca269-halo)

## ■ PROJECT DIARY

# NUBO: CREATING A NEW WAY TO PLAY

**Frost\*collective** collaborated with designers and architects on this incredible children's play centre



## PROJECT FACTFILE

**BRIEF:** To create a unique destination in Australia facilitating a deeply rewarding experience through connection and pure play for parents and young children between the ages of 0 and 10 years. The aim of NUBO is to steer away from typical play centre clichés of bright colours, plastic toys and computer screens.

**CLIENT:** Niche Win Co, owner of the NUBO brand

**STUDIO:** Frost\*collective, [www.frostcollective.com.au](http://www.frostcollective.com.au)

**ENVIRONMENTS:** Urbanite, [www.frostcollective.com.au/urbanite](http://www.frostcollective.com.au/urbanite)

**DIGITAL:** Nest, [www.frostcollective.com.au/nest](http://www.frostcollective.com.au/nest)

**ARCHITECTS:** PAL Design, [www.paldesign.cn](http://www.paldesign.cn)

**PROJECT DURATION:** 12 months

**LIVE DATE:** March 2017



### MAX DELPLANQUE

**Account director,  
Frost\*collective**

Max's varied experience and interest in the world of branding ranges from FMCG and product innovation through to digital, experience design and corporate identity. Clients include Fiji Airways and Tourism Australia.

### DESIGN BRIEF

**Max Delplanque and Ant Donovan**

With NUBO, the aim was to create a play centre for children that steers away from the old clichés of bright colours, plastic toys and computer screens. For Frost\*, the work involved a comprehensive strategic phase, brand identity design, branded collateral and a set of promotional items. Frost\* Design as a business was instrumental in overseeing the whole creative process across all touchpoints working with architects, PAL Design. Signage and environmental design was created by Urbanite while the web design and development was by The Nest – both part of Frost\*collective. The project came about through an existing client.

We wanted to create a range of spaces that encourage self-learning using both physical play and 'quieter' play areas, and one in which parents would feel encouraged to spend time interacting with their children.

Based on our experience working with University of Wollongong's Early Learning Centre, we understood the need to make imagination tangible for people. Exercising your imagination became the core of our brand philosophy.

In terms of the look and feel, we wanted to do something playful and creative that would also resonate with adults. The name NUBO comes from the word 'cloud' in Esperanto, a universal language invented in the 1870s to foster harmony between people of different countries.

The type uses a sans serif, which is pure, simple, timeless and friendly. The colour palette is soft and organic, soothing and immersive. And, we also had fun exercising our imagination with how the 'B' is used. The emoji-like illustrations are bursting with personality and include a cloud, an umbrella, a burger and a cupcake.

**ANT DONOVAN**

**Group creative director,  
Frost\*collective**

An award-winning and innovative creative director, Ant Donovan helps Frost\*collective clients to find creative, people-centred solutions to brand problems.

**ALEX DALMAU**

**Senior designer, Frost\*collective**

Alex is an award-winning creative with a solid focus on adding value to all client projects. Clients include IKEA, BMW, San Miguel, EVAX and Banco Sabadell. Since joining Frost\*, he has helped lead a major rebrand of the University of Wollongong and create flagship communications for Goodman.

**DEVELOPING ENVIRONMENTS**

Maria Briganti

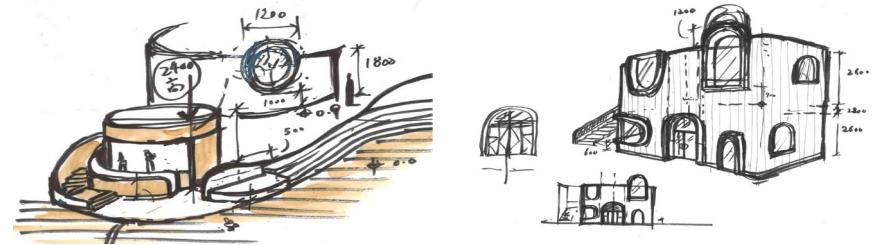
The logo utilises the 'B' as a cloud device, and this is carried across the brand touchpoints, as is the core idea of exercising your imagination.

In our overstimulated world, NUBO is a breath of fresh air, as it's a place where a child can focus on their activity, play or learning without too many other distractions. The main objective of the space was learning through play with self-directed and -initiated activities, however the space does this differently from other play centres. NUBO maintains a clean, calm quality through its beautiful and clever minimal aesthetic and colour palette.

All the elements we inserted into the space had to keep this idea and aesthetic in mind and therefore do their job of wayfinding without distracting or fighting for attention.

Joey Ho and Dr Patrick Leung, the architects at PAL Design, determined elements such as the furnishings and surfaces. A neutral palette of white and wood was used with a few touches that bring back happy and carefree childhood memories. The use of wood materials helps create a homely and comfy atmosphere.

The materials were chosen to tie seamlessly into the architect's scheme. Materials are suited for children in their various stages of learning to safely explore the entire space. For instance, safety vinyl floor coverings (Forbo's Surestep Original), rubber floor (Synthetic Grass and Rubber Surfaces) are used extensively.



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**UNUSED IDEAS****LOGOS LOST**

**Alex Dalmau shares three logos that missed the mark**

nubo

nubo



This route was designed around the notion of construction and building. It was one of two final logos presented to the client and missed selection due to the strength of the chosen strategy.

This was too childish, and visually too closely aligned to the day care sector for our project. We also realised early on that we wanted to avoid character clichés as much as possible.

This one felt too heavy, and had less flexibility in execution. While graphically impactful, this may have proved too difficult to read for non-Europeans or non-English speakers.



01

## FINDING THE WAY

**One of the special touches in NUBO is the attention to detail paid to the signage. Maria Briganti explains...**

One of the main challenges in this space was that the users would mostly be pre-school aged children and therefore not able to read. That meant that we needed to implement a system of wayfinding and identification that would allow a child to independently navigate the space. We designed a system of symbols, both abstract and realistic, that could be interpreted or related to by a child in their own way and subsequently become a personal identification system for them.

Another layer to the wayfinding and signage were one syllable adjectives, such as 'make', and 'create'. These were scattered through the space to describe the action taking place in the spaces adjacent, with the aim of leading children to learn or identify words as they begin to learn to read.

The symbol signage uses discs with LED illuminated graphics behind a timber veneer. The wood surface matches the architect's laminate overall colour palette, which features white and pale wood textures for a calm and clean look. The adjective signage uses laser cut white gloss acrylic, and the cloud forms – some illuminated and some not – use matt white acrylic.

01 The final result in situ, ready to inspire young minds.

02 Mock-ups were created to envision the impact the signage would have.

03 Plans for the acrylic white signage of entry ways.

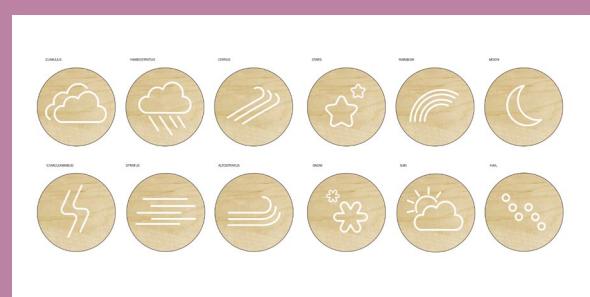
04 Plans for the wood-finish illuminated discs, designed to complement the décor.



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**MARIA BRIGANTI**  
**Environments design director, Urbanite**  
 Maria has built up over 15 years' experience in the design industry. Specialisms include immersive environments, exhibition design and retail.

**05** The space includes a wild, two-storey play sculpture. Note the light fittings in the cafe area, too.

**06** The octopoid hand washer and basin is a standout feature in NUBO's bathroom area.

**07** NUBO's clean aesthetic contains no bright colours, everything is soft and calming.

**08** This learning area is multi-functional, like a children's version of the Google office.

**09-10** Of course, there's plenty of opportunity to get messy, too.



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PAL Design adopted the idea of an open ceiling that exposes the existing roof structure and used the balloon shaped lights (Memory Collection by Brokis) to generate a sense of party atmosphere at the café area. Also, by integrating the Big Blue Blocks sets as the wall covering of the Imagination Playground, a dialogue is created between the users and the space.

## THE VERDICT

**Maria Briganti**

We always love happy accidents in the creative process, but in this case our approach meant every detail of this project was carefully considered. We've received brilliant feedback. While we are always open to and encourage collaboration, the client seemed more than happy to let us direct the ideas. NUBO was really a dream client as they were open to taking risks and investigating ways to create a groundbreaking space. They let us push them there, and are seeing the results now.

There's not much we would change about this project. It has worked strategically and creatively across brand and the environment. The only thing I'd say is that it would have been great to have a larger space. That way more activities and purpose-built spaces could have been incorporated, such as a robotics and digital rooms to accommodate older age groups as well. It looks like we're getting the chance to do exactly that in our next project with this client for another NUBO in Chatswood. Located in Sydney, this project will be bigger with a broad range of activities for all ages that will include those that explore creativity through technology.

The general feedback on NUBO has been overwhelmingly positive. Watching people enter the space is absolutely fascinating. There's a sense of awe mixed with excitement that you see in people's faces. Some gasp as they enter. We've also seen it in people's body language. They slow, stop and look around in anticipation of something special about to happen. □



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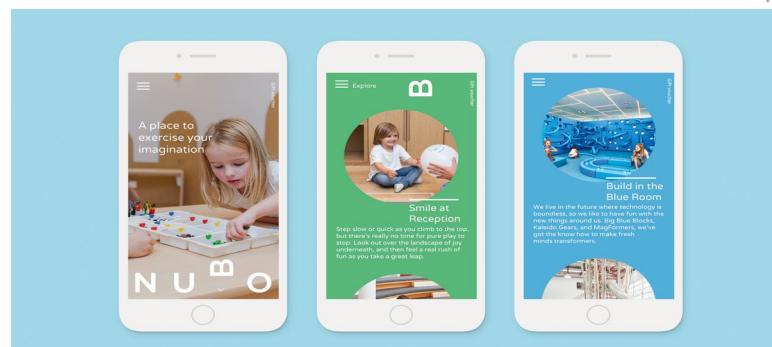
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11-14 This range of collateral uses the NUBO brand created by Frost\* Design to express various things, including the weather, food and fun.

15 Digital studio Nest, part of Frost\*collective, built NUBO's app and website.



## ■ WORKSHOP

## USE ANIMATION TO CHANGE PERCEPTIONS

**Chen Winner** and **Renana Aldor**, makers of World Illustration Award-winning short *Econundrum* for CNN, give their advice for creating an animation with a message

**01** Econundrum is a 90-second short that warns viewers about the ecological consequences of using disposable plastic bottles for drinking water.



### CHEN WINNER

Award-winning illustrator, animator and printmaker Chen is based in Tel Aviv. She graduated from the Bezalel Academy of Art and Design, Jerusalem with a degree in visual communications in 2015, and makes short films, GIFs, drawings and prints. [www.chenwinner.com](http://www.chenwinner.com)

### AN ANIMATED CONUNDRUM

Studio MM approached Chen Winner to create an episode for CNN's series of animated shorts, Econundrum, which deals with a different ecological conundrum each month. The series revolves around the question: how can we really make a difference when it comes to improving the environment around us?

Winner's topic was the consequences of drinking bottled water. She was given a short script of the intended voiceover, focused on the potential environmental damage of excessive consumption of plastic bottles. Her film went on to win a World Illustration Award. We asked Chen Winner and her collaborator, Renana Aldor, to share their tips for creating animations with a strong message.

### SIMPLIFY THE STORY

Chen Winner

As there were a lot of harsh facts about plastic pollution in the script I was given, in response, I created a naive visual language, which I used to tell the story in the simplest and most communicative way possible. That's important, because when it comes to big political or environmental topics like this – where the issue affects everyone, regardless of age, race or location – you have to remain abstract, and not go into specific details with the characters or landscapes. After all, plastic pollution happens everywhere, so the message has to be understood by everyone.

One of the key ways of bringing a narrative to life and communicating the message is through tone. This film deals with water and plastic, which are abstract and transparent materials, so I decided to give the animation a silkscreen aesthetic. The style is based on colour separation, and really felt natural and just right for this project.

In terms of colour palette, I worked with different variations of primary colours – which is something I usually do. Not only do they have the strongest impact when imitating a screenprint look, but they also helped me define the main characters or elements of the film: water, plastic and human.

### PLAN THE CREATIVE PROCESS

Renana Aldor

One of the very first things we did was figure out our working process. Chen has a unique and precise style of illustration, which is characterised by her use of multi-layered, rough surfaces and bright colours.

In order to stay true to her style, we decided that I would animate with TVPaint – software that's designed for 2D animation – and then we would do the clean up phase in Photoshop. This way, we could maintain the textures and brushes from Chen's original illustrations in the animation. Most of the time we worked side by side at Chen's apartment and studio: me using TVPaint, and Chen using Photoshop and AE.

### SEPARATE THE COLOURS IN PHOTOSHOP

Chen Winner

I used a number of key techniques to convey the environmental message of the Econundrum animation. The silkscreen aesthetic was created in Photoshop using some amazing brushes from Kyle T Webster, which help me maintain a handmade feel, colour separation and a few different blending modes.

For the colour separation, start by creating a Layer and drawing a shape in only one colour – let's say yellow. Then create a second Layer that's only blue. Apply the Multiply blend mode and then create a third colour: green. Make sure each element in your image is on a separate Layer so that you can easily edit and experiment with the colour combinations.

The ability to play around so easily with your colours and their transparencies is a wonderful starting point for a playful and experimental process. There are always interesting 'mistakes' that end up in the final image. The end scene is a cityscape, which was the result of playing around with colourful, symmetric shapes until I reached a balanced, dynamic combination.

### TREAT EACH FRAME AS A STANDALONE IMAGE

Animating in Photoshop might sound like a nightmare for some, but for me, it's the

## NEXT MONTH

### EVENT ILLUSTRATION

Apply an illustrative style to tickets, wristbands, posters and more

**02** Chen Winner brought her trademark bold, textured style to the final animation.

**03-04** Two of Winner's early storyboards, which she drew using the script as a blueprint.

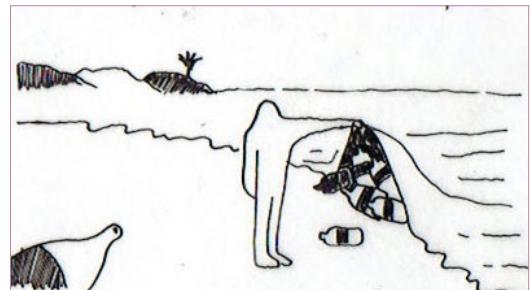
**05-06** The warm textures used in *Econundrum* were created by hand, using a mixture of media – including

pencil (05) and gouache (06) – before being scanned in.

**07** Storyboard of a scene that leads to a key point in the narrative: finding the bottles under the sea.

**08** Renana Aldor brought Winner's 2D Photoshop illustrations to life using TVPaint.

**09** The characters needed to remain abstract, as shown in this early sketch.



most intuitive way to bring my images to life. I usually start with a single frame, working on the colour scheme, composition, texture, and so on. The first scene of the film shows the portrait of the main character. It's pretty simple, but it took me the longest amount of time.

Only when I'm happy with the single frame do I start animating, using Video Layers and essentially animating the sequence frame by frame. The main emphasis at this point is treating each frame as a standalone image, which means getting the line, texture and overall feel accurate in each frame. It's more like moving drawings, in that sense, than animation.

In this project, I worked with my good friend and brilliant animator, Renana Aldor. I created just three key positions in Photoshop, and Renana did the in-between frame by frame animation in TVPaint. Afterwards, when the animation was finished – it's 12 frames per second – I did the clean up and worked on the colour of each frame in Photoshop, where I then did the final render.

## APPLY HANDMADE TEXTURES IN AFTER EFFECTS

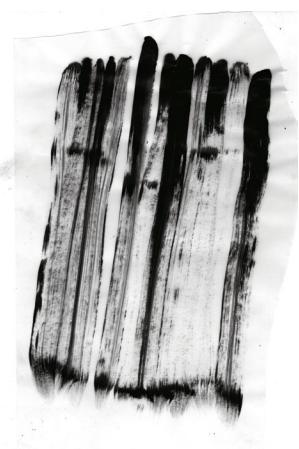
I tend to use After Effects to animate any less complex movements, using properties such as Scale, Rotation and Position. With After Effects, you can also apply handmade textures

to different elements in a sequence using layer masks imported from Photoshop. I used this technique for the moving water inside a bottle at around 00:40, and for standalone sequences like the sky in the beach scene, which is actually a GIF of scanned pencil textures moving rapidly.

Here's a quick walkthrough of how to apply a handmade texture into a sequence using layer masks. First, import the animated sequence of an element from Photoshop that you want to use as a mask. Let's call it Layer A. Next, draw some textures on paper and scan them in high-res. Create a GIF from a series of your scanned textures, and import it into After Effects as a sequence. Let's call this Layer B. Next, change the mode of Layer A to Alpha Matte. You will now only see the Layer B texture sequence inside the shapes of Layer A.

## TEAM UP TO MEET TIGHT DEADLINES

Working within an almost impossible three-week time frame was a bit nerve-racking. Luckily, just as I decided to give up sleeping altogether, the deadline was postponed by a week. It was a wonderful surprise. When there's a big project with a tight schedule, working in a team is better, more enjoyable and more productive – so my advice for anyone facing a similar challenge is to collaborate if you can. □

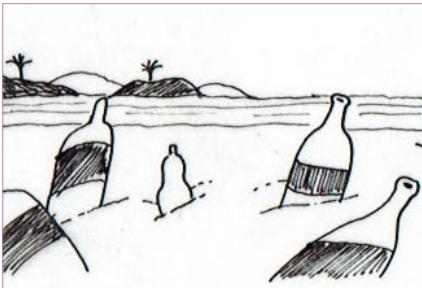




### RENANA ALDOR

Jerusalem-based Renana is a multidisciplinary artist and animator. She draws inspiration from the moving image, its history and the impression it's made through the reflexive cinematic screen.

[www.renanaaldor.com](http://www.renanaaldor.com)



07



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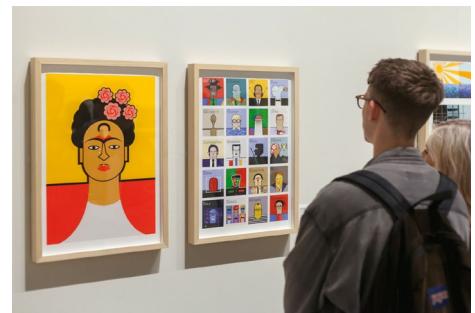
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### VISIT THE WIA EXHIBITION

#### SEE ECOCONDRUM ALONG WITH OTHER WINNING ENTRIES

There were over 2,300 entries from 64 countries for this year's World Illustration Awards (presented by the Association of Illustrators, in partnership with Directory of Illustration). All 50 shortlisted projects across eight award categories – including advertising, books, design and editorial – will be on display at the Embankment Galleries of London's Somerset House from 31 July to 29 August. The exhibition will also be touring the UK later in the year. Admission is free.

[www.theaoi.com/awards](http://www.theaoi.com/awards)



10



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**10** Winner created three stunning key positions in Photoshop, while Aldor completed the in-betweens.

**11-12** According to Winner, when you're animating big topics you should always be respectful and sensitive to the subject you're dealing with.



12



## ■ PROJECT DIARY

## HYBRID CREATURES: THE NEW THREE ADVERT

How **Wieden+Kennedy London** gave Three's new roaming campaign lift-off, with the help of a giraffe, a flamingo and VFX house The Mill



01

### PROJECT FACTFILE

**BRIEF:** With the addition of Brazil and Singapore to Three's new mobile roaming service, Wieden+Kennedy set out to do something different. The focus was on capturing the feeling of roaming abroad with your mobile phone, based on research into where and how people use their phones when they're overseas.

**CLIENT:** Three, [www.three.co.uk](http://www.three.co.uk)

**AGENCY:** Wieden+Kennedy London, [www.wklondon.com](http://www.wklondon.com)

**VFX HOUSE:** The Mill, [www.themill.com](http://www.themill.com)

**LIVE DATE:** May 2017



### DAVE DAY

#### Creative director, W+K London

Dave joined Wieden+Kennedy London with Larry Seftel in 2013, working on accounts across the agency including Arla, Three and Maynards Bassets. Previous to joining W+K London, Dave worked at companies including Saatchi & Saatchi Singapore, Fallon, WCRS and Mother.

**01** What better way to express the freedom of a new mobile roaming plan than with a newly imagined creature taking flight in an imaginary world?

### GETTING STARTED

#### Dave Day

Three was the first mobile provider to let its customers roam abroad for no extra cost. When it added new countries to make the initiative even better, it felt like the right time to communicate the offering to consumers. We had lots of discussions with Three about how we could do something new that would genuinely surprise and entertain people.

The brief was to let customers know that the roaming offer, which was already great, just got better with the addition of Brazil and Singapore. It was also to let non-Three customers know how good it feels to be with the mobile provider. We've previously done some interesting work on roaming abroad for Three, but wanted to move things on this time. Eventually we decided to capture the feeling that customers will get when they roam abroad at no extra cost.

The new roaming locations were exciting, but underlying all of the work is the research we've conducted looking into how people feel when they use their phones abroad and what they are really using their phones for, regardless of where in the world they are. We explored a lot of fun ideas but eventually saw an image of a horse crossed with a shark and somehow that concept just captured a feeling.

Baby giraffes are so cute, nervous and unsteady. Kind of like how you feel when you land and need to fumble for your phone to turn data roaming off. Flamingos, on the other hand, look brilliantly confident and preening. Kind of like how you feel when you're on holiday and don't have a care in the world. We brought them together and the 'giraffe-amingo' was born. ➤



### LARRY SEFTEL

#### Creative director, W+K London

Larry Seftel began his advertising career at Jupiter Drawing Room in South Africa, winning gold Cannes Lions for his work on Nike, before moving to Lowe. Larry partnered with Dave Day at Fallon, also worked at WCRS and Mother, and joined W+K London in 2013. Past clients include BBC and Sony.

02 Sketches from the storyboard put together by the directors, the Perlorian Brothers.

03-06 Renders of the giraffe-amingo in its other-worldly environment, created by The Mill.

## THE GIRAFFE-AMINGO

### Alex Hammond

It was a great experience working with The Perlorian Brothers and MJZ, who directed the spot, and Wieden+Kennedy. Together we created the world's first ever 100 per cent CG giraffe/flamingo hybrid creature, also known as the giraffe-amingo.

Amalgamating a baby giraffe with a flamingo was a fantastic concept, but the process of doing so also turned out to be our biggest creative obstacle. It required a lot of thought on how the giraffe's neck should integrate into the flamingo's body. We produced many versions that had slight alterations - whether it be graduating the giraffe's fur colour into pink tones around the base of the neck or generating subtle blends with extra pink fur. All these decisions took place initially with 2D concepts and then once we were happy with the proportions and details of the character we then worked these ideas into our 3D model.

We used Maya primarily to model, animate and render. Then we used Houdini to simulate our feather set-up. Sculpting details came from ZBrush and we used Mari for texturing. One of the trickiest things was the feather system. We developed this bespoke at The Mill, an evolution of our own fur system. It enabled us to quickly add feathers to the giraffe-amingo within our simulation pipeline. It's very robust, but occasionally feathers would penetrate one another so we fixed these with corrective fur grooms on a shot-by-shot basis.

## TAKING FLIGHT

### Larry Seftel

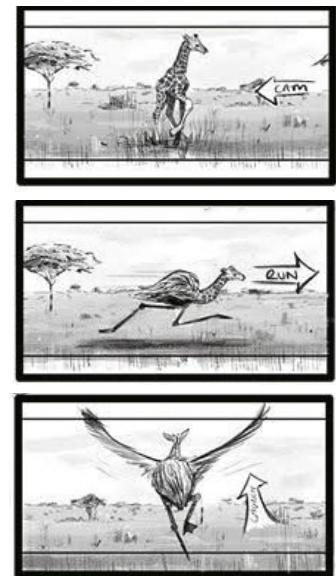
The technical, character and narrative challenges were huge. How do you create a charming, endearing but entirely convincing creature without it becoming too cutesy and trite? We were very lucky to work with the extremely smart people at The Mill to fully realise such a creation.

In addition to the ad, we created a series of print and digital out-of-home pieces, and used a slightly different approach for these. We created a suite of animated poses of the creature that

were used across various internal and external channels. This allowed us to bring our creature to life beyond the constraints of the TV ad.

We're very lucky with our clients at Three. They are every bit as keen on surprising, fresh, charming work as we are. As an agency, we've been lucky enough to produce some great work for Three, including viral smash Pony and Holiday Spam – which was the UK's most awarded campaign for effectiveness in 2015, according to the Warc 100.

Our verdict on the giraffe-amingo spot? The feedback has been great. There is more on the way too, in terms of new hybrid creature mash-ups. We're really excited about the next creation, which will have more of an aquatic theme. But we can't give the game away too much at this point, you'll just have to wait until mid-summer to see our new creature creations. □



02

## MEDIA PLAN

## BORN FREE

### How the giraffe-amingo came to life in other forms of media

When the ad launched, it was accompanied by extensive digital, social and print advertising in a media plan devised by Mindshare. The ads give a sense of all the locations the Three roaming plan covers with the giraffe-amingo in different poses with different objects. Two VR set-ups were also deployed – one at Westfield in London and the other at the Bullring in Birmingham – where passers-by could experience the excitement of roaming in a new way.

# Go Roam.

Use your phone in 60 destinations around the world at no extra cost.

Three.co.uk

Australia. USA. Brazil. Hong Kong. Spain.

**ALEX HAMMOND****VFX supervisor, The Mill**

Alex has been at the Mill for over 10 years and helped create campaigns such as Halifax Thunderbirds, O2 Follow The Rabbit and Audi Pure Imagination. He works across all areas of CG, but focuses especially in creature work, for which he has developed key fur systems.



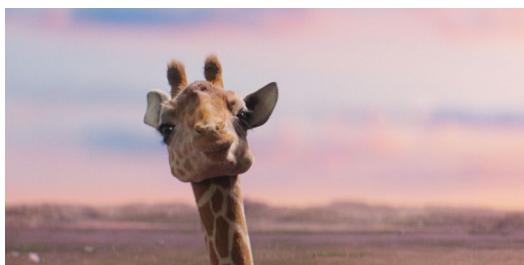
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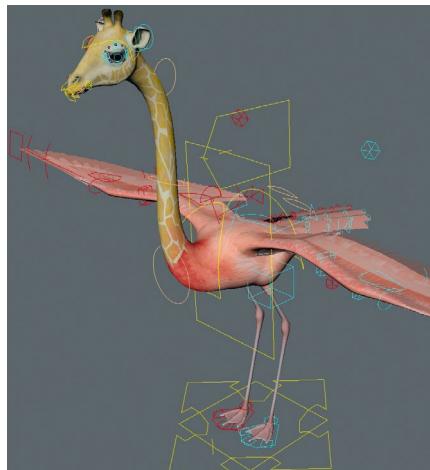
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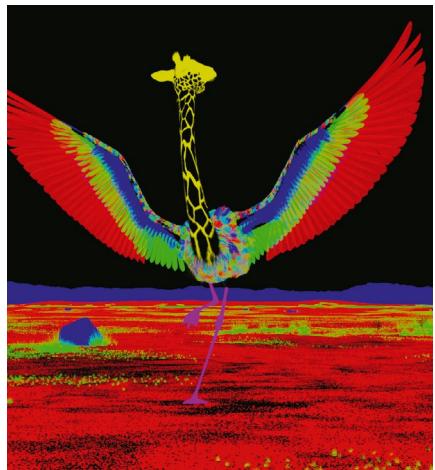
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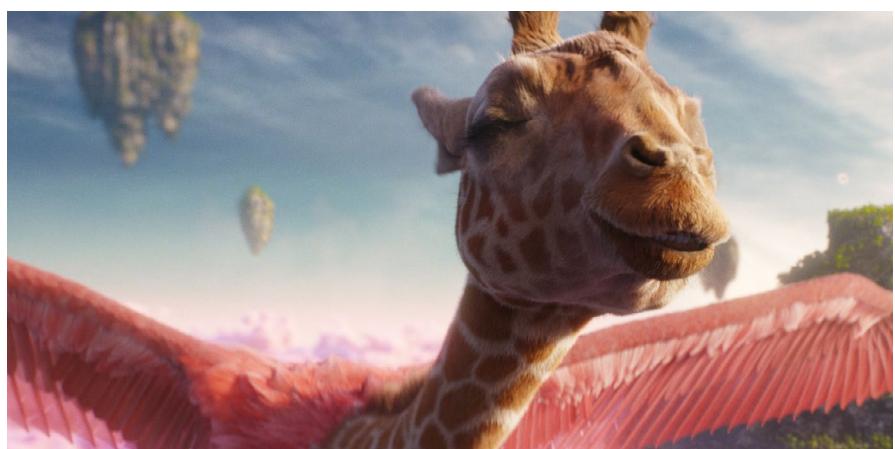
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10

**07** Animation poses tested for different poses that the creature would have to perform.

**08-09** Behind-the-scenes shots from The Mill showing the animation rig, and an ID matte.

**10** The floating islands create the idea that the creature really is somewhere else.

**PROBLEM SOLVED****WORLDS APART**

**Alex Hammond explains the creation of the ad's universe**

Our animation team worked to create the spot entirely in CG. We designed bespoke backgrounds with the intention of making them totally unique and unrecognisable. Working with The Perlorian Brothers,

we defined key references of how our world should look, and produced multiple concepts, which helped to show the progression of how surreal our landscape would become. We wanted them to feel slightly alien

and minimal so that the giraffe-amoeba character stood out. The surrealism was ramped up towards the end of the commercial by adding subtle touches such as floating rock islands.



**Reed Words** is a brand writing agency based in London, working across the globe with clients such as Skype, Disney, and London's National Theatre, as well as creative partners such as Mucho, FITCH and SomeOne. The work covers brand strategy, voice, campaigns, UX – you name it. Or get them to name it – Reed Words does that too.

# WE NEED TO TALK ABOUT PUNCTUATION

In the penultimate instalment in our Words and Pictures series, **Reed Words** explains why punctuation pedantry isn't just for writers

**W**e've said it before and we'll say it again: when writers and designers understand each other's work better, we create better things.

Much like the devil, a lot of that work is in the detail. But sometimes, we send off carefully calibrated words to designers, only to get them back oh-so-slightly different. Suddenly, that headline we sweated over is in title case, not sentence case. Or that full stop's disappeared. Where has that full stop gone?!

Why do writers get in such a tizzy about punctuation marks? Because just like a millimetre of grid spacing or the difference between one blue and another slightly bluer blue, the details matter. And even the smallest details affect the success of your brand, ad, website or product.

So we thought we'd go over some of the gnarlier – but still critical – decisions that writers make. And, more importantly, explain the key role that designers have to play.

Take line and paragraph breaks. These are an exercise in rhythm, and both visual and verbal pacing. Making copy that's well structured, easy to take in and understand, and that sits happily and attractively in the

**Make a difference. Make your mark.**

**Make a difference! Make your mark!**

In Reed Words' strapline for vInspired – which aims to get young people volunteering – the removal or addition of exclamation marks makes the difference between a rousing message, and a patronising one.

space is a job for both designers and writers together.

It's the same with capital letters, and there's one particular showdown that we often find ourselves fighting. In the red corner, there's sentence case, weighing in at easy to read. And in the blue corner, it's Title Case: symmetrical, visually pleasing, and born for this fight.

But it's hardly ever that simple. Take the following examples:

- **You can do it**
- **You Can Do It**

Which do you go for? To decide, you have to consider

context, your audience's reading age, accessibility needs, and your brand's visual style. Once again, you'll need both designers and writers to do this successfully.

How about punctuation marks? Take a look at these two almost identical phrases:

- **Do it.**
- **Do it!**

Both try to motivate the reader, but we'd argue they each have quite a different tone – and all because of a single punctuation mark. 'Do it.' is a single, determined nod. And 'Do it!' a cheery, upbeat thumbs up.

Which do you want to go for? And which looks better for a brand's advert, website or logo?

This is where it gets really interesting. Because when we each understand what the other's doing, we can add layers to each other's work. Just as punctuation can change the meaning of words, so can design. Design can make 'Do it!' cheery, or hysterical. A designer could also take 'Do it.' and play off ironically against it.

As you've most likely gathered by now, it all comes down to that all-important conversation between designer and writer. □

# NEXT MONTH

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# HOW TO RUN A SUCCESSFUL DESIGN STUDIO

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SPECIAL REPORT

Adrian Shaughnessy explores the exciting and inspiring world of book cover design

VIDEO INSIGHT

Our Brand Impact Awards judges share insights on designing with wit, taking risks and exploring trends

**Plus:** inspiring projects, current trends and expert analysis from the global design scene

ON SALE 18 AUGUST

PHOTO: Mark Mushet



**Marian Bantjes** is a typographer, designer, artist and writer. She explains how her love for shiny, vile items covered in plastic is best satisfied through photography.

## MAGPIE INSTINCT



I have a perverse interest in kitsch. I know I'm not alone in this, but for me the interest is dangerous because it creeps into my work, not always to the best effect, so I have to kind of fight it, or be careful that it doesn't consume me.

Plastic things in bright colours are a magnet for me, and this is part of the reason I'm drawn to markets, particularly where household things are sold. I love stalls selling reams of vile-patterned fabric, stalls with many hanging frilly nightgowns, stalls full of plastic buckets, dustpans, wash tubs, bowls and other things. I also love shiny things, such as plastic beaded curtains, shimmering sequinned curtains, tacky jewellery of all sorts and bejewelled mobile phone cases. And then there's dolls and toys, especially when hanging from hooks wrapped in plastic. These things are neither beautiful nor desirable, but the display of them in abundance calls to me.

I am particularly fond of Japanese kitsch, from stickers to toys, and one of my favourite places is the Daiso store in Vancouver, where you enter a world of pink and bright pastels. There are many useless things: rubbers and Post-it notes with



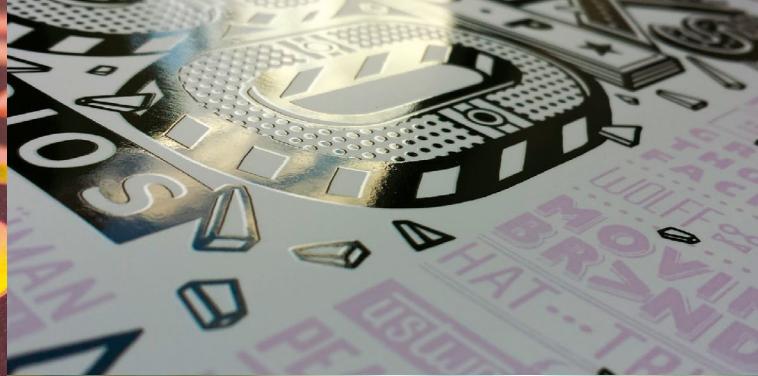
Marian Bantjes particularly loves dolls wrapped in plastic hanging from hooks, and market stalls.

animal faces, pencils and pens festooned with ridiculous characters, ribbons, cupcake cases, paper plates, notebooks, all gloriously riddled with childish inanity.

Very seldom do I go for a single item, although I still remember my genuine desire, a long time ago, for a tall lamp in fake baroque, with a telephone in the middle of the pole and, in the centre of the (rotary) dial, an image of the Mona Lisa. I also love Christian religious paraphernalia. I once came perilously close to buying a large lenticular 'painting' featuring The Last Supper from one view and some other

religious scene from another. And I did buy, a couple of years ago, a smaller lenticular thing of kittens (which I have to say was the envy of several design friends at the time). But most things are only appreciable en masse. Figurines, which are universally disgusting, take on a panoramic tableau of delightful horror when grouped in large numbers. Ditto tourist souvenirs.

Fortunately, my resolve is strong and I only collect these things in photographs. Well, except for the stickers, and maybe some other small collections, such as buttons and shiny twist ties. □



## Make print memorable

Celloglas is the UK's leading specialist in decorative print finishing. Decorative print finishes can be used to deliver innovation and added value, increase user interaction, demonstrate brand category leadership, enhance sensory experience and even stimulate debate in social media circles.

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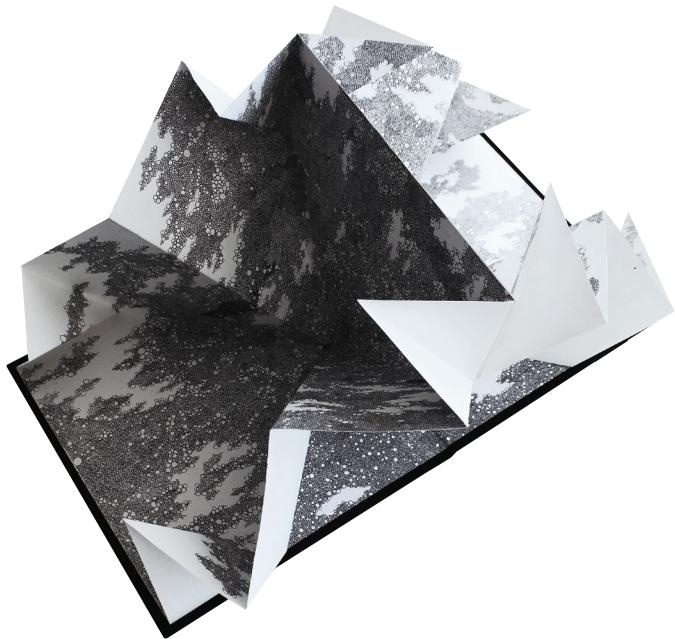
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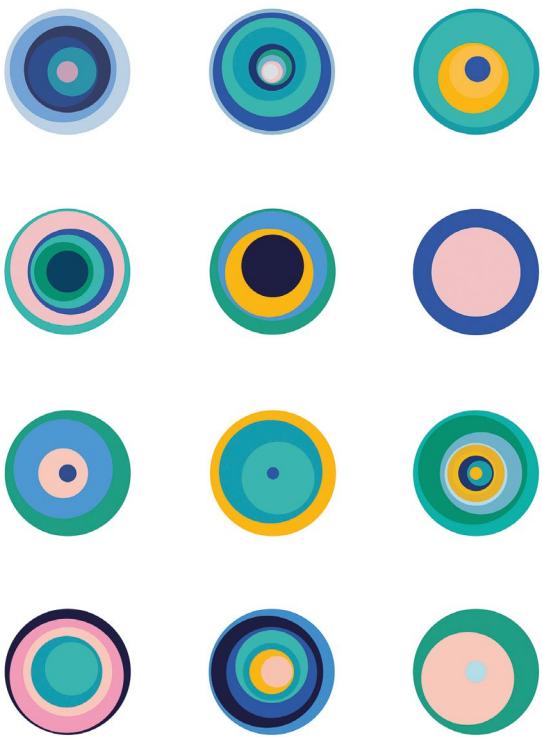
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